

MUSICAL AMERICA

Vol. XVI. No. 13

NEW YORK

EDITED BY

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AUGUST 3, 1912

\$2.00 per Year
Ten Cents per Copy

NORTHWEST HAS ITS 25TH SAENGERFEST

Chorus of Two Thousand Voices, the Minneapolis Orchestra and Soloists of Local and National Renown Unite in Thrilling Series of Concerts—Mme. Rappold and Marcus Kellerman the Visiting Soloists—An Inspiring Children's Concert

ST. PAUL, MINN., July 29.—The opening concert of the twenty-fifth Sängerkunstfest of the Northwest on Wednesday served to feature particularly local musical resources. Leopold G. Bruenner, conductor of the "reception chorus" of 350 mixed voices, made the occasion memorable through his musicianly conception and effective control of chorus and orchestra in Schubert's "Miriam's Song of Victory" and Bruch's "Fair Ellen." Excellent tone quality and almost perfect balance of parts were conspicuous in a vigorously sane performance of the oratorio and cantata, which won vociferous approval from an audience unrestrained in its evidence of satisfaction.

Katarina Arimond, a St. Paul singer, gave noble expression to *Miriam's* hymn of praise in a voice admirably suited to the part and evoked a flattering demonstration of approval. Francis Rosenthal, also of St. Paul, made effectual use of a voice, rich and sonorous in quality, in the baritone solo parts assigned by the score to *Sir Edward*.

Marie Rappold, the visiting soloist, more than fulfilled great expectations and sang gloriously Wagner's "Tannhäuser" aria, "Dich theure Halle." She shared with her manager, M. H. Hanson, who was in attendance at the "Fest," the glory of another conquest won. Van der Stucken's "Frühlingsnacht" was sung by the artist in response to the heartiest of applause.

The Orchestra's Part

Emil Oberhoffer held a position of distinction as conductor of the Minneapolis Symphony Orchestra, engaged for the "Fest," and which made its first appearance in Wagner's Prelude to "The Mastersingers." In this, as in the accompaniment to chorus and soloists, the orchestra proved itself an excellent body of musicians and furnished the worthy foundation upon which a fine program was built.

Incidents of interest were the addresses of welcome by Mayor H. P. Keller, for the city of St. Paul, and Governor A. O. Eberhart, for the State of Minnesota; the presentation of the banner of the "bund" by President T. G. Behrens, of Chicago, and its acceptance by Louis Betz, the Festival president, for the Concordia Singing Society, the oldest member of the St. Paul band, and which will retain possession of it until the opening of the next Sängerkunstfest two years hence. The opening program concluded with an inspiring performance by chorus, orchestra and audience of "The Star Spangled Banner."

A "Gala Matinée"

A high mark in the progress of the Sängerkunstfest was reached on the occasion of Thursday's "gala matinée" in the presentation of Tchaikowsky's Fifth Symphony, in E Minor, by the Minneapolis Orchestra. Conductor Oberhoffer exercised powerful magnetism upon orchestra and audience alike, putting the technical efficiency of the players, excellent as it was, into the shadow and bringing the message of the melancholy composer home to the audience in what constituted a distinct emotional experience.

T. R. Reese made his first appearance in



GERMAINE SCHNITZER

This Gifted Viennese Pianist, Already Favorably Known Throughout America, Will Return Next Season for a Tour, During Which She Will Appear with the Leading Orchestras and in Recital in the Principal Cities

the Sängerkunstfest as conductor of the mixed chorus of the Omaha Musikverein in the singing of Ludwig Wilde's "An den Mai." It was a spirited rendition, and with the support of the orchestra furnished a number which was enthusiastically received. The combined societies of Milwaukee, under the leadership of Theodore Kelbe, sang with good effect Schulken's "Evening" a capella and Pache's "Moonrise" with orchestra.

Mme. Rappold was received with a fervor which spoke of the place in the hearts of the people won at her previous appearance and sang the "Ave Maria" from Bruch's "Das Feuerkreuz" with a breadth of artistic scope and vocal adequacy which gave genuine satisfaction.

Marcus Kellerman's towering frame and voice of proportionate magnitude were suggestive of the Wagner heroes in his performance of "Wotan's Farewell" from "Die Walküre," in which the orchestra cooperated with noticeable effect. The Wagner "Tannhäuser" Overture was magnificently played as the closing number.

The *raison d'être* of the Sängerkunstfest, as

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HAMMERSTEIN ON WAY TO NEW YORK

Disgusted with London and Would Sell Out There if He Could Arrange It

LONDON, July 27.—Oscar Hammerstein sailed for New York to-day from Liverpool on the *Lusitania*. He made up his mind to sail suddenly and says he will return in September. The reporters caught Mr. Hammerstein at Euston station a short time before the boat train left, and one of them noticed that the impresario was wearing a soft hat instead of his habitual high one. "Yes," said Mr. Hammerstein, referring jocularly to his lack of financial success in London, "they almost got all my clothes, too."

"But they are really becoming neglectful," he went on, a minute later. "Here I've been walking this platform for half an hour and nobody has served me with a writ yet!" Mr. Hammerstein has been the defendant in numerous actions by disgruntled artists in the last month and he's getting tired of it.

Wants to Remain in New York

The fate of the London Opera House is still unsettled, Mr. Hammerstein said this morning. He acknowledges that he would sell it if he could, even at a loss, and admits that he has lost all enthusiasm for London so far as opera is concerned. He wishes he were back in New York permanently.

"Where opera used to be merely a fad in New York," he says, "it is different now. There is no doubt about it. New York leads the world in opera. There isn't a capital in Europe that can hold a candle to it as a music center. The American people understand music at last. I taught them a thing or two in New York with my Manhattan Opera House and I am sorry I ever left the city."

Mr. Hammerstein was asked about the statement that he had taken an option on a site near Forty-second street and Fifth avenue, New York, and would build an opera house there, despite his contract with the Metropolitan Opera House.

"How do they know it's not for a vaudeville house?" said Hammerstein.

"Then you have really bought a site?"

"I have an option on one," was the reply.

Object of His Visit

Friends of Mr. Hammerstein believe that he is going to the United States to see if he cannot make some arrangement with the Metropolitan directors allowing him to return to the opera field there. He has had conferences in this city lately with Edward T. Stotesbury and it is understood that he has made some tentative arrangement for returning, under conditions eliminating any real competition or any running up of the salaries of artists. To be able to return he would, of course, have to dispose of his London house, which might not be easy.

Mr. Hammerstein realizes now that trying to compete with Covent Garden is a forlorn hope. There is some talk of his opening his Kingsway theater late in August for a series of promenade concerts, but he is not eager at the prospect, fearing to add to his losses. "I have arrived at the conclusion that the English do not want me or any other American manager," he says. "There is still a chance that I may give another Winter season in London, but it would have to be at theater prices, and the idea does not appeal to me strongly. My contracts with such artists as Orville Harrold, Felice Lyne, Henry Weldon, Victoria Fer and Fritz Ernaldy, the conductor, allow me to use them anywhere and it is just possible that I may send them on a concert tour of America. I shall have to decide in a few days, and if I can shake the dust of London off my feet forever I shall be happy."

Schumann-Heink Repeating Bayreuth Triumphs

The following cablegram has been received from Bayreuth, where Mme. Schumann-Heink is again repeating past successes: "At the 'Ring' performances Schumann-Heink, as *Erda*, *Waltraute* and *First Norn*, was again a revelation through her wonderful voice and true Wagnerian style. The criticisms are full of enthusiasm over the great contralto."

American Rights for New Italian Opera

CHICAGO, July 30.—One of the novelties already announced for the coming season of the Chicago Grand Opera Company is "Conchita," composed by a contemporary Italian, Riccardo Zandonai. The work was successfully produced at Covent Garden within the past month. No cast has as yet been announced, but Louise Berat, who appeared in one of the rôles in the London performance, is a member of the Chicago company, and it is probable she will be assigned to the same part in the American production. N. DE V.

Less Violence and More Fluidity Needed in Modern Piano Playing

Ferdinand Sinzig, in Illuminating Address Before Michigan Music Teachers' Convention, Points the Way to New Path in Art of Piano Playing Through Closer Attention to Quality

[EDITOR'S NOTE.—One of the interesting contributions to the discussion of "Modern Piano Playing," which has been absorbing the attention of various teachers' meetings in America, is the address on this subject made by Ferdinand Sinzig, the New York pianist, before the Michigan State Music Teachers' Convention at Detroit. Mr. Sinzig addressed the New York teachers at the Buffalo convention, and this resulted in a request from the Western educators that he appear before them. The subject of his remarks was chosen by the Michigan teachers from a list of five topics submitted by Mr. Sinzig.

This musician was born in Cologne, and his father was a successful pianist and choral conductor in Germany. He did not wish his son, however, to follow a musical career, so the younger Sinzig was sent to the University of Strassburg. Here the young enthusiast, managed to get a training in music along with his general education. The influence of Carl Heymann in Kreusnach also helped to shape his desire to be a musician. Going to Paris he became a tutor of languages with a Brazilian family, who suggested that he locate in America.

Arriving here, Mr. Sinzig could not speak English, so he spent some time on a farm in Dutchess County, N. Y., to perfect himself in the language. Here he gave a recital which attracted the attention of prominent neighbors, such as the families of the former District Attorney Jerome and Courtlandt Palmer, now a promising American composer, who became Mr. Sinzig's pupil. Acting upon the advice of these friends, Mr. Sinzig came to New York, where he has since been engaged as a pianist and teacher of amateur musicians in New York society, with the exception of one year which he spent as director of the musical department at Wells College.

In his private musicales at his New York studio Mr. Sinzig had adopted the custom of adding fragmentary remarks where they seemed necessary to a perfect understanding of a composition on the part of his audiences. His friends were so much pleased with his efforts as a speaker that they encouraged him to develop this talent along the line of lecture recitals, which resulted in his becoming known by various teachers' organizations as a man who could be depended upon to say something vital on musical topics.

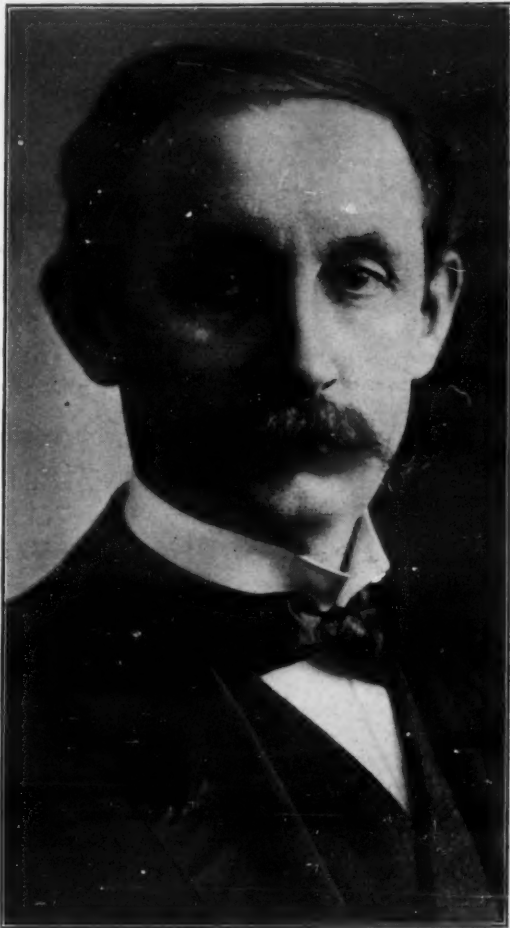
Although a Teuton by birth and a devout follower of Bach, Mr. Sinzig is an ardent admirer of the French school, as exemplified by the works of Debussy and Ravel.

The following is the discourse delivered by Mr. Sinzig as a preface to a piano recital at the Detroit convention.]

FOR many years it has been and is still customary to use the pure and simple music of J. S. Bach as the "ear opener" in piano recitals, and, as if guilty of a misdemeanor (or maybe they do not consider Bach unadulterated music effective enough for a gloom dispeller), many players hyphenate their own name or that of a musician of a later generation to that of the great John.

It is either Bach-Liszt, Bach-Tausig, Bach-Saint-Saëns, Bach-d'Albert, Bach-Busoni, or Bach-X. Of course the hyphenators have known and know that their names are associated with excellent company, and maybe some hope to receive such honors as have come to Gounod through the medium of connecting his name with that of Bach, as this bit of biography testifies: "J. S. Bach, a composer of old music, principally preludes and fugues, best known for having written a good accompaniment to Gounod's 'Ave Maria.'"

A complete English suite, lately played in concert in its original form, was a delightfully refreshing surprise and sounded more modern than a Liszt rhapsody, a Brahms sonata, or even one of Debussy's effervescent creations. Of course, it was played by a modern pianist not afraid of treating Bach as human, and infusing into his playing as much coloring and dynamic variety as compatible with his own temperament and that of the modern grand piano. Our mechanical instruments have much relieved us of the work of merely



Ferdinand Sinzig, a Prominent New York Piano Pedagogue

playing the right notes. We look for finer qualities in modern piano playing than simply not to make mistakes.

The Evanescence of Newness

The characteristic phases in music seem to become shorter and shorter. Newness is of brief duration, for music is the most mobile and volatile of æsthetic phenomena. That which is new to-day may be trite and commonplace to-morrow. In no other art are there such sudden and continuous changes of forms and materials. New materials naturally repress the old and outworn; it will not be necessary to survey here the whole history of piano literature to prove the rapid decay of old materials and the desire to create new ones as a means of artistic expression in piano playing. We despise nothing more than what we have discarded. Who plays a nocturne of Field nowadays? Who plays Hummel? Who would even mention Dreyschok, Herz, Kalkbrenner, the man who dared to criticize Chopin's technic so severely? Who would think of playing Thalberg? Why, even Debussy's music, which sounded so strange on first hearing, seems quite simple and tame compared to that of some of his followers.

The two principal conditions of music are found in composition and reproduction. What the musical mind has created shall be reproduced. It is useless and absurd to speculate as to whether creative art ranks higher than reproductive, since the first is really incomplete without the aid of the second—both together, like morning and evening, comprise the day of art. Each branch must be practiced by itself, for each represents a special branch of art.

This may go so far that an artist plays only for the purpose of having his agility and dexterity admired; we need only think of the many popular bravura pieces which we have to hear in concerts *ad nauseam*. Then, again, it happens that a man composes merely for the purpose of contrapuntal juggling, for the purpose of displaying his skill in the laws of counterpoint and fugue. Neither of these alone is true art; we want the combination of both.

Keeping Step with the Time

There are three factors which have caused modern piano playing to be distinguished as such. In the first place, the great improvements in the instrument, which naturally necessitated a change of technic adequate to produce the power of drawing the full value of tone from the piano. It is well known that the action of Bach's or Mozart's pianos was very light and, unlike the modern grand, required hardly any physical effort. As to the so-called modern technic itself: Not until recent times have the principles of the physical laws of motion and gravity, as applied to piano playing, been scientifically treated, investigated, analyzed and practically applied.

It is pitiful to see the many errors contained in old instruction books on technic as to touch, the proper position and movement of hand and arm. However, we need

not wonder at this, for it appears that, with very few exceptions, those who have found time to publish instruction books have rarely excelled in practical piano playing, and the many *virtuosi*, who might have shown us how they arrived at their excellence, have written no instruction books and have for some reason or other failed to reveal the secret of their success. Many are able to discover the scientific *modus operandi* of technic for themselves; most of them have to be told and shown.

Ears and Feet as Factors

It may shock you to hear that the modern pianist plays more with his ears and his feet than with his fingers. The deadly dose of repeated five-finger exercises, generally done on the white keys from C—G, in the middle of the piano, is fortunately becoming a thing of the past, perhaps the only result of such misplaced energy being to get the piano well out of tune in that particular portion of the keyboard and disgust the poor pupil altogether.

The proper balancing and distribution of weight from the shoulder, arm and hand, is the keynote of the modern piano technic—maybe I should say, mechanism. For, technic consists in the ability to execute musical texture and presupposes a musical nature. Everybody may acquire a good mechanism; the unmusical person can have no real technic.

As to the works upon which to exercise our technic, fortunately we possess a wealth of such compositions, which were created through the happy union of fine musical spirit with an abundance of practical technical knowledge. Foremost among the modern writers who are poets and pianists at the same time should be mentioned the masters of the modern French school—Debussy, Ravel and others; men whose works glow with fascinating rhythms and a wealth of tone color at once delightful and startling.

Debussy's Horror of Pedantry

A good Czerny and Clementi mechanism may be useful in the execution of such music; in fact, the ability to play even scales and arpeggios is indispensable in any kind of music, but this music requires more or less a musical nature, to grasp and bring out its fine tone coloring, delicate shades and kaleidoscopic tints. Debussy has said: "Music should give us immediate joy, should be perceptible." What he really meant may be best illustrated by this little story about him. He went to hear a new symphony by one of the most learned German composers, a symphony known for its dryness as well as length. The first theme

pleased him very much, the second theme also met with his approval—then suddenly he grasped his friend's arm, saying: "Let us get out quickly I am afraid he is going to develop and work out these themes."

Some of the finest effects in modern piano playing are produced by that much-abused but indispensable part of the piano, the pedal. *How few know when to leave it alone.* It has forever been the effort of the piano maker to produce a so-called singing tone, not one of percussion, but vibration. This singing tone precisely characterizes modern piano-playing. The keys are not beaten with the bones of the fingers, but the tones are drawn out, so to speak, from the keys, and those who insist on the former method will soon find themselves in competition with the street pianos and other undesirable mechanical instruments.

By the use of the pedal we are now, with the aid of a first-class piano, enabled to produce a tone resembling the crescendo and decrescendo of string instruments like violin and cello, or even the human voice. The greatest mischief is caused by the untrustworthy pedal marks, which really are misleading. Those who play with their ears don't need them, and those who don't hear while playing only mar the effect by following the pedal marks. They do not fit two different players any more than the same last fits two different feet. What diverging views in regard to the purpose and aim of the pedal are held, may be exemplified by the following: A mother attending a piano recital with her daughter, both more interested in motoring than in music, said to her: "Do you see, my child, how careful the professor is; he never takes his feet off the brake."

Too Much False Virtuosity

What we are looking for and striving after in piano-playing is more fluidity and fineness of expression rather than vehemence, violence, assertiveness and false virtuosity. There has been for a long time too much quantity and force in modern piano playing; it is quality and proportion that count. It has been predicted that the art of piano playing will soon be a thing of the past, since the limits of speed and force have been reached. Maybe they have, but when, following on the one hand the course indicated by one, too little appreciated, Carl Tausig (lately so admirably extended by our own Joseffy), and on the other hand the poetic compositions of the modern French school, we may see a path upon which it will be a pleasure and not unprofitable to continue.

DIRECTOR STRANSKY IN VACATION MOODS



Josef Stransky at Lac Maggiore

REPORTS from London indicate that Josef Stransky, director of the New York Philharmonic Orchestra, met with noteworthy success when he made his debut in the English capital as an orchestral conductor, appearing as "guest" with the London Symphony Orchestra. On this occasion

his program included Beethoven's Fifth Symphony, Weber's Overture, "Euryanthe," and Liszt's "Tasso." Mr. Stransky, who was recently married, will spend August in Switzerland with his bride. During September he will appear as guest conductor with several large European orchestras, returning to New York in October.

Orville Harrold's Return

Orville Harrold, leading tenor with Oscar Hammerstein's London Opera Company, arrived in New York on the *Olympic*, July 25. He spent several days in New York before going to his home in Indiana for a rest. Mr. Harrold said that, if Mr. Hammerstein decided to close his London house, he might bring his company to America for a tour of the principal cities.

Geraldine Farrar at Marienbad

BERLIN, July 27.—Geraldine Farrar has gone to Marienbad for three days. From there she will go to Lucerne and later to Paris.

Says He Can Cure Stage Fright

PARIS, July 28.—A positive cure for stage fright is announced by Dr. Bonnier, who informs the Academy of Medicine that all that is necessary to prevent nervousness when appearing before the public is to run a red-hot needle into the nose and cauterize a certain nerve which causes the nervousness. It takes but two days to effect the cure, he says.

Ernest Hutcheson is to leave for Germany on his year's leave of absence from the Peabody Conservatory immediately after the close of the Summer season at Chautauqua, N. Y., where he has charge of the pianoforte department.

PICTURESQUE NORFOLK AGAIN DEVOTES ITSELF TO MUSIC

Connecticut Village Converted Into a Real Music Center as America's Best-Known Concert Artists Gather There for a Noteworthy Festival—Christine Miller, Luisa Villani, Evan Williams, David Bispham, Albert Spalding, Charles Heinroth and Other Notables Hold Audience Spellbound



Scenes at the annual music festival in Norfolk, Conn.: 1, Minnie Welch Edmond; 2, Mary Eldridge; 3, Charles Heinroth; 4, John Thomas; 5, David Bispham; 6, Flora Hardie; 7, Christine Miller; 8, Mary Thomas; 9, Luisa Villani; 10, Mrs. Charles Heinroth; 11, Mrs. Thomas H. Thomas; 12, Thomas H. Thomas; 13, Christine Miller; 14, Evan Williams; 15, Luisa Villani; 16, Evan Williams; 17, Mr. Heinroth; 18, Christine Miller; 19, Miss Eldridge; 20, Miss Edmond; 21, Donald Chalmers; 22, Mme. Villani; 23, André Benoist; 24, Miss Hardie; 25, Mr. Bispham; 26, Albert Spalding.

FOLLOWING a custom that has obtained for the past eighteen years, the good people of Norfolk, a village of 1600 persons, in the picturesque mountain country of northern Connecticut, crowded into the Congregational Church on Wednesday evening, July 24, for their mid-Summer music festival.

This unique event is given annually through the benefaction of one of the town's most prominent residents, Mary Eldridge, a true music-lover.

A single concert comprises the festival, and it is distinctive in that it is given without a local chorus, which in most cases plays a part in the music festivals of America. A half hour before the opening of the festival a long line of eager townsfolk had gathered before the historical church, waiting to gain admission. But as the church contains only about seven hundred seats, many of them had to content themselves sitting about the lawn, listening to the program through the open windows.

Norfolk wants only the best of artists for its unique festival. Witness the list of those who appeared there last Wednesday evening: Christine Miller, contralto; David Bispham, baritone; Luisa Villani, soprano; H. Evan Williams, tenor; Albert Spalding, violinist; Charles Heinroth, organist and conductor of the concert; André Benoist, pianist, and a second quartet comprising Minnie Welch Edmond, soprano; Flora Hardie, contralto; Thomas H. Thomas, tenor, and Donald A. Chalmers, bass.

Mr. Heinroth, the organist of the Carnegie Institute in Pittsburgh, opened the program with the Allegro from Widor's Sixth Symphony, winning warm approval.

Miss Miller, charming in what she explained was a "flame-colored" gown, sang three Biblical songs by the Bohemian Dvorak, "The Lord Is My Shepherd," "By the Waters of Babylon" and "Sing Ye a Joyful Song," with wonderful effect and whole-souled conviction. Her success was instantaneous and after she had bowed a number

of times, "flame-colored" flowers, quite in keeping with her gown, were presented to her.

Mr. Williams had chosen the Recitative and Air from Handel's "Jephtha," possibly the finest Handelian aria which we possess to-day. In the recitative "Deeper, and Deeper Still," there was a wonderful poignancy in his interpretation. He caught the big emotional idea and no iota of detail escaped him. When the aria approached "Waft her, Angels," the hearers sat with rapt attention. The ease with which Mr. Williams takes his upper tones is remarkable and everything was so smooth and finely chiseled, every nuance, every piano and pianissimo, that the singer had created a mood for his hearers and he had led them through it triumphantly. The applause was spontaneous.

Tschaikowsky's D Major Concerto brought forward Mr. Spalding, who gave a musicianly reading of the first movement. He displayed a fine command of the technical problems, which are so difficult that at the time when the concerto was published the most famous violin pedagog of our day, Leopold Auer, declared the work impossible to perform. His tone was round and nicely produced and his conception of the music was that of one who has studied his art with conscious thought. The rather perfumed second theme was played a trifle faster than one is accustomed to hear it. Well-earned plaudits followed his playing.

A newcomer to Norfolk was Mme. Villani, who has won praise in America for her portrayals of Minnie in the "Girl of the Golden West" and who is to sing at La Scala in Milan for the next two seasons. The singer established herself in the favor of her audience at once through her lovely presence. She sang the "Ave Maria" from Verdi's "Otello" with devout feeling and pure and inspiring tone. Her voice is rich and colorful and blended with the string tone of the organ in admirable manner, her ending, *mezza voce*, on the high A flat, bringing her no uncertain demonstration of her listeners' delight in her work.

Mr. Bispham sang the "Spe Modo Vivitur" from Horatio Parker's masterpiece, "Hora Novissima." Mr. Bispham gives of his best in this aria, a majestic and jubilant paean of thanks to the Almighty. Beetho-

ven's "Creation Hymn" was also heard, and in this the singer once more held his audience with the sublime music, a finer presentation of which one could not desire. Then Miss Edmond, a young soprano, a native of the town, sang Faure's "Sancta Maria." She is a protégée of Miss Eldridge and she more than did justice to the task. Mr. Spalding assisted with a violin obbligato, while Messrs. Benoist and Heinroth presided at the piano and organ respectively. Miss Edmond's voice was clear and evenly produced and her high notes caused her no apparent trouble. Twice she took the high B flat at the close of each verse and each time it rang out with concordant effect. She was showered with applause.

The first half of the program was closed with the Scene and Prayer from the first act of Mascagni's "Cavalleria," in which all the artists took part. The climax was thrilling and the audience was again enthusiastic.

Mr. Heinroth opened the second part of the program with a tranquil "Rêverie" by Gaston Dethier, who played at Norfolk last year. Mr. Heinroth played it with rare imaginative beauty, subsequently playing a "Scherzino" by Giuseppe Ferrata, one of those little flights of the fantastic in which augmented triads flit about in quite the same manner as did their diminished seventh cousins in the scherzos of Mendelssohn in days gone by. Mr. Heinroth again exhibited mastery in these shorter pieces and won hearty applause.

One of the finest numbers of the evening was next presented in the scene "Summer! Summer!" from Goring-Thomas's "The Swan and the Skylark," in which Mr. Williams did as fine a piece of artistic singing as has been heard by music-lovers in some time. This air, which was its composer's swan-song, was intended for Evan Williams by him. He has made it his own and into it he puts every degree and subtlety of emotional power and feeling. He was assisted by the Misses Edmond and Hardie and Messrs. Thomas and Chalmers, who sang the part assigned the chorus, and by Messrs. Heinroth and Benoist at organ and piano. There is an ineffable beauty in the closing lines, "Only to say, O sunshine, O blue skies! O life and love, farewell!" and Mr. Williams brought out the pathetic note

with overmastering emotion. He was recalled again and again.

Miss Miller, applauded from the moment she arose to sing, presented Rachmaninoff's "Floods of Spring," exultant, joyous, ecstatic; Brahms's "Der Schmied," and finally a song of Max Reger, "Ich glaub, lieber Schatz." Three more varied songs would indeed be hard to find than these of Rachmaninoff, Brahms and Reger, but Miss Miller gave each its proper value and won her effect through artistry of a high order.

Mr. Bispham sang two groups, classic and modern, ranging from Haydn to the Americans Gena Branscombe, Walter Damrosch and Herbert Bedford. Haydn's "The Impatient Husbandman," from "The Seasons," with its melody from the slow movement of the "Pauken-Symphonie" in the accompaniment, ran along merrily, and the old "Believe Me if All Those Endearing Young Charms" struck a sympathetic note with the older hearers. Schubert's "Wanderer," mastersong that it is, received a master reading, and Loewe's "The Wedding Day," almost a patter-song in character, pleased everybody with its rollicking story, every word of which was heard distinctly. The Branscombe song was beautifully done and "When I Was Page," from Verdi's "Falstaff," was invested with rare charm; "Danny Deever," which has made the name of Walter Damrosch almost a household word, was wonderfully dramatic.

Handel's Largo, without which no festival concert seems possible, gave Mr. Spalding another opportunity to demonstrate his fine qualities as an artist, as did the dainty trifle of François Schubert, "The Bee," which he played with perfect poise. Wieniawski's brilliant "Souvenir de Moscou" was also played with ease and the setting of the folksong "The Red Sarafah" carried the audience to heights of enthusiasm.

Mme Villani scored again in the "Pace, pace, mio Dio," from Verdi's "La Forza" and Micaela's aria from "Carmen," in which her voice soared with the music to splendid heights. The old Verdi aria takes on new life with such a performance, the dramatic possibilities of the text giving her free rein. In the Bizet music she was equally at home and one wished that one might hear a "Carmen" performance with

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EXCITED BY A TOSCANINI RUMOR

Rome and Milan Newspapers Quarrel Over Whether Polacco Is to Supplant Metropolitan Conductor in November and December—Caruso and Bonci as Summer Resort "Boosters"—Mascagni Still in the Limelight—A History of the Costanzi Theater in Rome

Bureau of Musical America,
6 Via Monte Savello,
Piazza Montanara,
Rome, July 17, 1912.

ADVERTISERS of Italian Summer resorts are taking due advantage of the presence of Enrico Caruso and of Alessandro Bonci at Salsomaggiore to boom the merits of that place as an ideal sojourn for singers. Its waters are said to be excellent for the vocal cords and its general salubrity is praised in glowing terms. Anyhow, it would seem to be a favorite spot for artists of various categories. Titta Ruffo is also there, after his success in Paris. Signor Caruso has been in Rome for some days, but he will spend most of the Summer between Salsomaggiore and Rimini, another favorite resort on the Adriatic coast. F. Paolo Tosti is at Francavilla a Mare, on the Adriatic, where Mme. Tosti, coming from London, will join him.

All sorts of rumors were flying about last week concerning the abrupt departure from Rome of Maestro Mascagni. The report that there was a lady in the case has been promptly denied in most of the Rome papers. Prominence was given to this romantic report in the *Stampa* of Turin and the *Mattino* of Naples. Deputy Amici and other friends of the composer in Rome said that they knew only that Signor Mascagni had gone to Paris in order to confer with Gabriel D'Annunzio over "Parisina," which the poet and the composer may both probably finish, if not at Arcachon, at least in some quiet corner of their native land. It has also been stated that Mascagni was about to come to terms in Paris with the American impresario George C. Tyler for a popular opera to be presented at San Francisco in 1915, but the negotiations have failed. Just before the above mentioned rumors were floated the composer of "Isabeau" received from Signor Credaro, Minister of Public Instruction and Fine Arts, the order of Grand Officer of the Crown of Italy. This distinction has been conferred on the composer for his co-operation in the concert given in Rome in aid of Italians expelled from Turkey, and at which fragments from "Isabeau" were performed.

Latest reports as to the movements of Maestro Mascagni, down to the time of writing, are that he has completely broken off negotiations as regards writing, not an opera, but an operetta, for America, and that he is now finishing "Parisina" on the banks of the Lake of Geneva, where he hopes to be free from the band of newspaper men of all countries who are following him. Probably we shall hear in a few days that the maestro has left Geneva and gone to some other place, where he will be less open to interruption.

Toscanini-Polacco Controversy

The *Orfeo* of Rome strenuously adheres to its statement that Giorgio Polacco has been engaged for the New York Metropolitan for next November and December in substitution for Arturo Toscanini. The statement is controverted in Milan by the *Gazzetta Teatrale Italiana*, but the *Orfeo* is very resolute in the matter and denies any possible contradiction. The affair has been elevated to considerable importance in this city and Milan.

The history of the Costanzi Theater has been ably incorporated in a monograph written by Matteo Incagliati. It is a most interesting publication and will undoubtedly appeal to the cultivated Americans who frequent this fine establishment for the purpose of hearing some of the best music that Italy can produce. The Metropolitan of New York, the grand opera houses of Paris and Vienna are far finer buildings than the Costanzi, and are better equipped for the production of operas, but it is doubtful if their history eclipses in interest that of the second lyric theater of Italy. And yet the Costanzi has not much antiquity to recommend it. It was opened only in November, 1880, but it has been identified with all the great composers and nearly all the great singers who have shed luster on the land of song. Its erection was due to the tenacious initiative of a simple hotel keeper, Domenico Costanzi, who, after many difficulties, succeeded in opening it on the date mentioned. The first opera performed there was Rossini's "Semiramide." By degrees the Costanzi

eclipsed the principal Roman theaters, particularly the Apollo and the Argentina, and it grew to what it is to-day, not only by the aid of the lyric art, but also by that of the drama. During its more than thirty years of existence it has been identified with the names of the chief Italian composers from Rossini, Verdi and Donizetti to Mascagni and Leoncavallo. Nearly all the great singers of the last century and of the present one from Tamagno to Caruso and Bonci have been heard within its walls. Signor Incagliati undoubtedly deserves the congratulations, not only of Italians, but of all those of other countries who love music, for his most useful and interesting monograph on this chief theater of Rome.

A Prima Donna Quarrel

The City of Milan Company, directed by Enrico Valle, after having gained many honors at the Costanzi, is now at the Politeama Nazionale of Florence. It is positively painful to hear that dissensions have

CHORUS OF 16,000 IN NUREMBERG FESTIVAL

Largest German Sängerkunst Ever Held
Opens with Parade of 40,000 Singers
—America Represented by 650

NUREMBERG, July 27.—Seventeen hundred singing societies were represented here today in the parade that opened the greatest German Sängerkunst ever held. Forty thousand singers will have a part in the exercises. They come not only from all parts of Germany but from Austria, Russia, Roumania and the United States. From America there are 650 singers, including the Brooklyn Sängerbund.

The huge concert hall, which covers 8,000 square yards, will hold 16,000 singers on its stage as well as an orchestra of 200 and there will be seats for an audience of 12,000 and standing room for 5,000 more. A chorus of 16,000 will sing to-morrow and the concerts will continue up to Wednesday night.

The festival is in recognition of the fiftieth anniversary of the German Sängerbund, which contains 5,600 societies with a membership of 700,000.

MRS. SUTORIUS'S BOOKING TRIP

New York Manager Back from Western Tour in Artists' Interests

Mrs. Paul Sutorius, the New York musical manager, returned last week to the city from a six weeks' trip West which took her as far as Minneapolis. On this trip she represented the interests of all her artists, among whom are a number of new ones.

To a MUSICAL AMERICA representative Mrs. Sutorius said:

"The value of a trip such as I have made does not lie entirely in the actual bookings made, but also in meeting those persons with whom one has to do business in the future, and on whom one can depend for bookings. I believe strongly in being 'on the spot' and telling what one has to say. It is so much more effective than writing letters, for very often a few words will convince a local manager about ten times as quickly as they will in letters."

The artists who figure on the Sutorius list for next season are Dagmar de C. Rubner, pianist; Florence Stevens-Low, soprano; Félix Fox, pianist; Katherine Lincoln, soprano; Hans Merx, lieder singer, and a number of others with whom negotiations have not yet been closed. Among these latter will be several well-known singers. Mrs. Sutorius has taken new offices in the Century Building and looks forward to the coming season with splendid prospects before her.

Harvey Hindermeyer on Western Tour

Harvey W. Hindermeyer, the tenor, left last week for an extended tour through the West. On July 25 he appeared at Winona Lake, Ind.; on July 26 and 27 at Marion, O.; July 28 and 29 at Summerland Beach, O.; July 30 and 31 at Kenton, O.; August 1 and 2 at Bellefontaine, O. He met with much success at all of these appearances. His August engagements are as follows: August 4 and 5, Cuyahoga Falls, O.; August 7 and 8, Boulder, Col.;

again broken out, this time in the City of Flowers, between the fascinating Stefi Csillag and the equally fascinating Amelia Sanipoli. Stefi Csillag apparently wants the leonine share of the limelight, and objects to being even partially obscured by "la brava Sanipoli." Director Valle is accordingly in a quandary. When the company was in Rome it was bruited about that the two leading women singers were spoiling for a row, but evidently matters have come to a crisis on the banks of the Arno.

Some further information has been published here about the new opera "Medusa" by the young composer Bruno Barrilli. The information is chiefly about the libretto written by Ottone Schanzer. The opera promises to be full of foam and fury, flames and gore. No doubt the music will correspond with the theme, for Barrilli is a man in whom his friends repose the utmost confidence.

At the Adriano, across the Tiber, Herbert Raymond Loder, an American baritone, has gained a triumph as *Silvio* in "Pagliacci." His fine, ample voice and his perfect pronunciation of Italian were enthusiastically praised by the audience. He is also to sing as the *King* in "La Favorita." Loder is well known and appreciated in many Italian opera centers, but he is appearing for the first time in Rome. He is a pupil of the once famous baritone, Cavaliere Cotogni, of this city.

WALTER LONERGAN.

August 10 and 11, Remington, Ind.; August 16 and 17, Monmouth, Ill.; August 18 and 19, Mt. Vernon, Ill.; August 23, 24 and 25, Plattsburg, Mo.

FEATURED MME. BEHRENS

Pianist Special Attraction in New Jersey Concert

Cecile M. Behrens, the successful American pianist, appeared as a special feature of a recent concert at Castlewall, on the New Jersey coast, for the benefit of the Emanuel Sisterhood, with a number of prominent women as patronesses.

Mme. Behrens demonstrated the high quality of her pianistic gifts in a group of numbers, which consisted of the *Fantasia* by Heller, Liszt's *Grand Etude de Concert* and the *Chopin E-Minor Waltz*, which was presented in a particularly brilliant manner by the artist. The pianist also brought the program to a splendid close with the *Allegro "Appassionata"* by César Franck, in which she was assisted by Georges Vigneti. Mme. Behrens was greeted with the most emphatic applause.

Mr. Vigneti also appeared to advantage in a set of solos, Sarasate's "Romanza Andaluza," the Tartini *Andante Cantabile* and Hubay's "Hungarian Poem." The other contributor to the program was Hazel Moore, who won appreciation with Schubert's "Trochne Blumen," "Nymphs and Shepherds," by Purcell; Reichardt's "In the Time of Roses" and "Spring," by Georg Henschel, in all of which numbers Mrs. Hendricks was the efficient accompanist.

RENNAY'S LONDON RECITAL

Popular Drawing-Room Artist Charms Society Audience

LONDON, July 17.—Léon Rennay, the popular drawing-room singer, appeared in a delightful matinée musicale on July 15 with the assistance of Mme. Renée Chemet, violinist; Alice Mandeville, mezzo-soprano, and Manlio Di Veroli, assistant conductor of Hammerstein's London Opera House, who acted as the accompanist.

According to his custom Mr. Rennay offered a group of French songs which he delivered with the rare art of the true *chanson* interpreter. These included "Pauvre église," by Jacques-Dalcroze; Paul Pierné's "Blés de lune"; "Le Moulin," by Gabriel Pierné; "Beau soir" and "Nuit d'étoiles," both by Debussy, and "Trianon," by de Fontenailles. The American singer also introduced three songs by some of his fellow countrymen, "Highland Joy," by William Stickles; Sidney Homer's "Mammy's Lullaby" and Chadwick's "Bedouin Love Song." Mr. Rennay closed the program pleasingly with Miss Mandeville in a duet, "Plaisir d'Amour," Martini-Fevrier, with a violin obligato by Mme. Chemet.

Mme. Rappold Departs for Vacation in Europe

Marie Rappold, accompanied by her daughter Lillian, sailed for Europe Thursday on the *Kaiserin Augusta Victoria*. Mme. Rappold has just returned from St. Paul, where she has been the leading soloist at the Sängerkunst there. Her vacation will be a brief one, as she has been engaged for the Maine Music Festival to be held at Portland October 14, 15 and 16.

Germaine Schnitzer

PIANIST

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CHAUTAUQUANS HEAR EDDY ORGAN SERIES

"Prodigal Son" Performance and Junior Choir Concert A'so Features of Week

CHAUTAUQUA, N. Y., July 26.—Clarence Eddy, one of America's foremost organists, gave the first of a series of recitals in the Amphitheater Tuesday afternoon before the largest audience which has graced the hall for an organ recital. He was received with the utmost enthusiasm and was recalled at the conclusion of the program, but following the Chautauqua custom he did not respond to an encore, in spite of the insistent applause. Mr. Eddy's program was chosen with taste and was well presented. Although he was hampered to no small extent by the condition of the organ, no one would have noticed it in his performances. From the greatest to the smallest work that he presented there was not one that was not played with complete artistic perfection, giving proof positive of his mastery of the great instrument. His program was as follows:

Festival Prelude and Fugue on "O'd Hundred," Eddy; Canzonetta in G Minor, Federlein; Fantasia in D Flat, Saint-Saëns; "Finlandia," Sibelius, arranged by H. A. Fricker; Romance, Manx; Concert Caprice, Kreiser; Paraphrase, "See the Conquering Hero," Handel-Guilman; Festival March in D, Faulkes.

Mr. Eddy presented the second of his series of organ recitals on July 26 to a very large and enthusiastic audience. Like his previous programs, the numbers were well chosen and presented with the skill and care of the true artist. The program of this recital was as follows:

Toccata in F Major, J. S. Bach; Prelude in D Minor, Clerambault; "Sœur Monique," Rondo, Couperin, arranged by Guilman; Suite in C Major, op. 205, Bartlett, dedicated to Mr. Eddy; Cradle Song (new), Hartmann, arranged by Mr. Eddy; Epic Ode, Bellairs; "Am Meer," Schubert, arranged by Mr. Eddy; Festival March (new), Saul, dedicated to Mr. Eddy.

On Tuesday evening the combined forces of the Chautauqua orchestra, choir, soloists for July, piano and organ gave a great performance of "The Prodigal Son" by Henry B. Vincent, resident organist at Chautauqua. This is not the first time that the work has been heard in Chautauqua, as it has held the local platform twice before, the first time being at its premiere in 1901. The name "oratorio" is not exactly applicable to the work, as it is, with the exception of one or two numbers, an operatic setting of a Bible story.

The music for the most part is bright and there are many melodies that linger in the mind. The "Bacchanale" chorus depicts the maudlin life of the prodigal. There are two particularly striking choruses in "Trust in the Lord" and "There Is Joy," which at times are really ponderous in their effect. There is plenty of solo work of a very lyric nature for all the voices and two ensemble numbers for the quartet that show much originality and beauty. The closing chorus, "Oh That Men Would Therefore Praise the Lord" is a scholarly vocal fugue of real merit. Of the solo numbers the tenor solo, "Father, I have Sinned," the tenor and bass duet, "Bring Forth the Best Robe," the contralto solo with chorus, "Oh That Thou Hadst Hearkened" and the soprano and contralto duet, "They Went Astray," are the most attractive numbers.

There was an immense crowd to hear the performance and all seemed highly pleased with the work and with its presentation. The soloists, chorus and orchestra worked well together, despite the fact that there had been few rehearsals, and Mr. Hallam was again congratulated on the success of the event. The soloists were Harriet Bawden, soprano; Rose Bryant, contralto; William H. Pagdin, tenor, and Edmund A. Jahn, basso. The composer presided at the organ and at the close of the performance was showered with flowers by the members of the choir.

The Chautauqua Junior Choir made its first public appearance this season in a delightful concert on July 24 under the direction of Alfred Hallam. The organization was assisted by the string section of the Chautauqua Orchestra, Ernest Hutcheson, pianist; Sol Marcossou, violinist, and the soloists for the July period. The young

CELEBRITIES OF BAYREUTH AT LUNCHEON BETWEEN PERFORMANCES



THE interesting picture of operatic celebrities reproduced above was made on the balcony of the hotel patronized by the artists during the great Wagnerian festivals. Siegfried Wagner will be recognized sitting on the left with his face turned toward the camera. Herr Kirchhoff, who sang the tenor rôle in "Die Meistersinger," will be identified in the rear, laughing heartily. Wearing a straw hat in the foreground is Herr Ziegler, who sang *David* in "Die Meistersinger," and beside him, with face partly concealed, is Herman Weil, of the Metropolitan Opera Company. Mme. Schumann-Heink, from whose collection this photograph was borrowed, will be recognized on the extreme right in the rear.

singers of the choir made a decided hit by their excellent work, singing with good expression and a freshness that was pleasing in the extreme. The numbers selected by Director Hallam covered a class of music well suited to the children's voices and still of a genuinely musical character. The list of numbers follows:

Suite in F, "Lady Radnor's Suite," Parry, Prelude, Slow Minuet, Gigue, Parry, String Orchestra; "The Windmill," Clough-Leigher, "The Spinning Wheel," Manney, "To the Nightingale," Kerjult, "March, March Along," Chadwick, Junior Choir; "The Fireflies," Gayner, "Jerushy," Miss Bawden; "The Sands o' Dee," Clay, Mr. Jahn; "The Spinning Wheel," Mendelssohn, "Magic Fire," ("Die Walküre"), Wagner-Brassin, Ernest Hutcheson; "Nearest and Dearest," Tuscan Folk Song, Miss Bawden and Miss Bryant; "Song of Sunshine," Goring-Thomas, Mr. Pagdin; Two Spanish Dances, Sarasate, Sol Marcossou; "His Lullaby," Bond, "The Shadow," Stevens, Miss Bryant; "Loch Lomond," Scotch Song, "Kelvin Grove," Scotch Song, "Over the Moonlit Sea," Sullivan, "Slumber Song," Howard, Junior Choir.

On July 22 Ernest Hutcheson, pianist, gave the second of his Wagnerian readings with illustrations at the piano. This time his theme was "Die Walküre," which was given in the same excellent way that "Das Rheingold" was presented a week ago. His audience was very large and appreciative. Mr. Hutcheson has the happy faculty of crowding an interesting lot of material into an hour and the recital was well worth attending.

At the sacred song service last Sunday evening the program presented proved to be the best yet offered this season. The choir sang Dvorak's "Blessed Jesu" in a splendid way, at all times responding carefully to the direction of Mr. Hallam. William H. Pagdin, the tenor, presented Gounod's "Sanctus," from the "Messe Solenne," in his own inimitable way, and also gave a great presentation of the recitative and aria, "Waft Her, Angels," from Handel's "Jephtha." Rose Bryant sang the Mendelssohn aria from "Elijah," "Oh Rest in the Lord," with all of her artistic powers and held her audience spellbound throughout the number.

Edmund A. Jahn sang with good effect the aria, "Lord God of Abraham." A male quartet composed of Messrs. Pagdin, Grout, Hallam and Jahn offered a setting of "Crossing the Bar" by Halden. As is the regular custom at these services, Mr. Vincent closed the program with a performance of Handel's "Largo."

Sol Marcossou, violinist, assisted by Austin Conradi, pianist, on July 23 gave his second interesting lecture recital on the vio-

lin, its makers and writers for the instrument. This time he chose the "Sonata" as his subject and for illustration used the following program:

Sonata in A Major, Handel; "Le Trille du Diable," Tartini; Piano Solos, "Liebestraume," Liszt; Arabesque, Debussy; Prelude in B Flat Minor, Chopin; Sonata, op. 45, violin and piano, Grieg.

L. B. D.

LAURA MAVERICK TO WED

Contralto and Future Husband, a 'Cellist, to Make Concert Tour

L. M. Goodstadt, who manages the concert appearances of Laura Maverick, the popular young contralto, received word on Monday that Miss Maverick will be married on August 7 to Carl Hahn, a musician well known in Texas. Mr. Hahn was born in Cincinnati. He is director of the San Antonio Orchestra and of choruses in Austin and San Antonio. He is an accomplished violin 'cellist and Mr. Goodstadt is now arranging for a tour of joint recitals for the young artist-pair during the coming season.

Miss Maverick will spend part of the Summer in Mexico, where she will continue the special studies she has already made of Mexican music. She expects to add a number of interesting Mexican songs to her concert programs. Mr. Goodstadt has booked her for a tour of six weeks in Texas for next December under the auspices of the Tuesday Musical Club of San Antonio.

Zoellner Quartet to Make Home in New York

The members of the Zoellner Quartet, composed of four of the Zoellner family, have decided to make New York their home for some time to come and have leased a house in Washington Heights. The Quartet will open its tour in New York early in October.

Chabrier's "Gwendoline" is to be definitely revived at the Paris Opéra next season.

HERBERT ORCHESTRA TOUR

W. L. Radcliffe to Take Organization to Pacific Coast in Spring

W. L. Radcliffe, who in a few years has advanced himself to a prominent position among American concert managers, announces that he has engaged the Victor Herbert Orchestra for a tour to the Pacific Coast next Spring.

To a representative of MUSICAL AMERICA Mr. Radcliffe said: "It is possible that I may take the United States Marine Band on an eight weeks' tour to the Pacific Coast in the early Fall. It all depends upon whether certain Western Senators will agree to ask the President to grant the necessary leave of absence."

"President Taft takes the stand that the people in all sections of the United States should have an opportunity occasionally to hear this national musical organization, and a year ago when I induced several of our Southern Senators to ask that the band be given permission to make a six weeks' tour of the Southern States he readily gave his consent."

Christine Miller at Hyannisport

Christine Miller, the noted contralto, closed an extraordinary season of engagements last week at the Norfolk, Conn., Festival and she is now having a much-needed rest at Hyannisport, on Cape Cod. Here Miss Miller indulges in her favorite recreation of swimming, as well as in reading and automobiling. Re-engagements and new appearances for Miss Miller are being booked rapidly. She has been compelled to refuse several dates because of conflicting engagements, among others being two "Messiah" appearances with the Chicago Apollo Club, which Miss Miller could not accept because of her engagement for two "Messiah" dates with the New York Oratorio Society at the same time.

A Russian soprano named Nathalie Aktzery has been giving recitals of songs by the Russian composers of the 18th, 19th and 20th centuries in Paris and London.

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REPOSE IN PIANO PLAYING

Ways in Which Restlessness and a Lack of Self-Control Prevent the Pianist from Giving an Audience That Impression of Ease Necessary to a Domination of His Hearers—Bad Effects of the Speed Mania Among Accompanists

By ANDRÉ BENOIST

IT is peculiar how few pianoforte players, either professional or amateur, are able throughout their performance to give to the listener an impression of absolute ease and security. Either by jerkiness of the movements of the hands, the tightening of facial muscles, or the restless and seemingly uncontrollable body movements, they convey more the impression that the task in hand is one which must be accomplished



André Benoist

and in a certain way, else the penalty will be dire. Imagine all this in connection with the art of arts! This peculiar restlessness is bound to manifest itself also in the actual playing of the pieces programmed by the performer, and I feel quite convinced that the failure of certain artists properly to impress their audiences could easily be traced to this common failing possessed, alas, by even the most sterling players. You will, for instance, hear the opening chords of the Sonate Pathétique played in such a way that you might easily believe that the up-beat chords were intended by the composer to be nothing more than grace notes, instead of the player's imbuing them with the natural nobility they would possess if played in strict time.

Chopin is generally performed with forty different tempi to the page, accompanied by all due contortions of the body, rolling of eyes and lifting of hands, all attempting to convey great flights of fancy, high-

strung imagination, etc.; and only succeeding in making the entire performance ridiculous instead of dignified and interesting. If an actor in his efforts to make his audience understand the meaning of the character he is portraying would appear to work half so hard he would undoubtedly be relegated to the one-night stand companies.

Hurdling the Introduction

Viewing all this from the standpoint of an accompanist, I should call the attention of the reader to a failing common to some of the most talented accompanists. They generally play their introduction, if there is one, quite well, but always with the feeling that, since the composer wrote it, the introduction must be played, but it had better be gotten over with as soon as it is possible with decency. In other words, it is a "thank goodness that's over!" feeling. The remainder will go quite smoothly; that is, all the notes will be played, the soloist will be followed (instead of there being exact unity) until, terrifying moment, the poor little harmless interlude appears on the horizon. Then behold the sudden change! The person at the piano apparently becomes galvanized into action, throws in the "speed clutch" and is off to tear up the piano until the very moment when the soloist interferes and all is again serene, to continue until the next interlude, or, worse yet, until the end.

Oh! that fateful ending of a song when the player can feel, mostly through his own fault, the audience slipping from the mental hold which he has exercised upon it. And all on account of this lack of precious repose! The poor accompanist is so fearful that the applause will stop before he or she is through, that no panic-stricken speed is high enough to suit him. The consequence is that the audience at once becomes imbued with this same spirit of

restlessness and begins applauding before it really should; at which both soloist and accompanist, in an ensemble more touching than anything they have heretofore done, hasten to send across the footlights glances in which indignation, surprise, reproach and scorn struggle with each other.

Psychology of An Audience

In reality the poor audience is but half to blame. The psychology of the situation is comparable to that of the horse which will become panic-stricken at the least provocation when guided by one hand, but with a master driver it is under all conditions as meek as a lamb. You can rest assured that no postlude is slighted by an audience listening to a Nordica, a Bispham or a Clément, for the simple reason that everything, both music and enunciation, has been presented to the public with such noble deliberation and ease, even in the most impassioned moments, that the listener only thinks of the beautiful picture, of which the accompaniment is the background, and wishes to have that background in full before thinking of expressing his opinion either of the work or of the interpreter.

Here lies the real success of the artist. Who ever heard of anyone becoming restless during a performance by Ysaye? When such a master plays he dominates his whole audience by sheer nobility of style, dignity, and repose. Why should not

pianists become more converted to this gospel of self-restraint and dignity of performance? This age of mad speed and overwhelming finger dexterity loses sight of the end in its concentration on the means. If speed and agility become absolutely necessary why not take the example of some wonderful acrobat—and there is a similarity—who does the most dangerous "stunt" with the greatest apparent ease and a smile on his lips. At least try to deliver the most intricate passages on the pianoforte with ease and grace such as will befit the nobility of the art of which the pianist is one of the interpreters. If unable to do such things as they should be done, then leave them to those who are more worthy of doing them properly.

Blurring the Composer's Message

Of course, many will maintain that one must make allowances for the natural nervousness attendant upon public appearances, but it is not the true artist, the experienced and routine one, who, though feeling the terrible pangs of stage fright, is so able to control himself that he leaves with his audience the illusion that what he is doing is a pleasure and delight to him, instead of outwardly exhibiting how much feeling he possesses at the expense of the actual meaning of the composer's message, thereby leaving this message an absolute blank to the listener.

A SCHOLARSHIP IN MEMORY OF MOTT

Munich Art Patrons Act on Theory That Student's Greatest Need of Help Comes Just After His Studies Are Concluded—"Dewagnerisation": a New Word Coined for France by Léon Daudet

European Bureau of Musical America,
Goltzstrasse 24, Berlin,
July 10, 1912.

ART patrons of Munich have established an endowment for a scholarship in memory of the late Felix Mottl. Mottl often expressed the belief that a talented young musician is in greater need of outside assistance at the conclusion of his studies than at any other time. This period is a turning point in his life, and if, by force of circumstances, he is compelled to neglect the main issue at this critical moment, the loss is almost irreparable. The scholarship will be conferred annually on the graduate of the Munich Royal Academy of Art adjudged most talented by the board.

A new word, which, however, requires no definition, has been coined by Léon Daudet, a son of Alphonse Daudet, in an article referring to the recent performance at the Paris Grand Opéra of Wagner's "Nibelungen" tetralogy, under Weingartner. M. Daudet makes the assertion that the rejection of "such a horrible mythology by the French public" bears splendid testimony to artistic France in 1912. This is in spite of the fact that these performances seem to have had a most brilliant success, both with the public and the press. In connection with these remarks M. Daudet invents the word "Dewagnerisation" as though *la belle France* had freed itself from some pestilence.

History plays M. Daudet a nasty trick, however. In the diary of Edmond Goncourt, under the date of November 9, 1893, the following entry is conspicuous: "At table, Léon Daudet declared, with his accustomed ardor, that the genius of Wagner was far superior to that of Beethoven; yes, that he was even to be esteemed higher than Æschylus." Such was M. Daudet's opinion in 1893, but "tempora mutantur, et nos in illis mutamur," so if we change with the times, why not M. Daudet in his judgment of Wagner?

A young American soprano, Miss Werlein, of New Orleans, who has been studying with prominent teachers in Berlin for several years, is to make her début in the coming season. Miss Werlein, who is reported to possess a lyric soprano of surpassing beauty, will "come out" in the German provinces and will later be heard in her own concert in Berlin.

Otto Lohse, who has appeared in Paris with pronounced success as conductor, has been invited by Camille Chevillard to conduct one of the Lamoureux concerts on January 19 next.

Richard Strauss's "Ariadne auf Naxos" is to be performed at the Court Theater in Gotha after the Stuttgart première at the beginning of next season.

Eleanor Spencer's European tour will begin October 3 in London with the London Philharmonic Orchestra, under conductorship of Sir Henry Wood. Miss Spencer's

tour is managed by the Emil Gutmann Concert Agency. The young artist will play the Liszt E Flat Concerto at her London appearance.

The Singakademie's program for the season of 1912-13, just made public, will contain these works: October 25, Handel's "Deborah" (for the first time); November 24, Bach Cantatas, Brahms's Requiem; December 21, Bach's Christmas Oratorio; February 14, Hugo Kaun's setting of the 126th Psalm, W. Braunfels's "Revelations of John," sixth chapter; E. E. Taubert's "Hymn to Love," Richard Strauss's "Wanderer's Sturmlied," Anton Bruckner's 150th Psalm (performance of entire work for the first time); March 17, J. S. Bach's "St. Matthew's" Passion; March 20, J. S. Bach's "St. John's" Passion; March 21, Bach's "St. Matthew's" Passion; April 21, Mendelssohn's "St. Paul."

The following anecdote of a conductor's career was told recently by Felix Weingartner in the *Wiener Concertschau*: "On a certain occasion," says Weingartner, "I proposed to the director of the Dantsic Stadttheater to give 'Fidelio.' 'Fidelio?' he answered, 'is that another bit of trash for which one has to pay royalties?' 'No, royalties are never demanded for 'Fidelio,'" said I, and turned to go. The director called after me: 'I say, when did the composer of "Fidelio" die?' '1827.' 'All right, let us give "Fidelio".'"

O. P. JACOB.

Daughter of Brooklyn Institute's Head Weds

Rebecca Lane Hooper, daughter of Prof. Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, was married Saturday, July 27, to William Franklin Eastman, of New York, the ceremony taking place at the old Hooper home- stead at Walpole, N. H. The maid of honor was Mabel Daniels, of Brooklyn, Mass., who is widely known as a composer. The bride is a graduate of Radcliffe College, class of 1903, and president of the Woman's University Club of New York.

Home-Coming Recital by Vera Barstow in Pittsburgh

Among the many bookings for Vera Barstow, the violinist, who will make her first American tour next season, that with the Tuesday Musical Club of Pittsburgh is probably the most fitting compliment to the young artist. Miss Barstow was formerly a resident of Pittsburgh and besides her appearance with the Tuesday Musical she will give a recital in Pittsburgh's Carnegie Hall. Her New York début will be early in October with one of the leading orchestras.

Big Dresden Opera Deficit

BERLIN, July 27.—A report just issued by the management of the Dresden Royal Opera shows a deficit of \$200,000 for last season, which had to be paid by King Friedrich August. This was in spite of the fact that the large number of 366,000 persons attended the opera during the season.

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Dear MUSICAL AMERICA:

I read something on your "Echoes of Music Abroad" page last week which has put me in a cheerful humor and has made me feel as if I could once more lift up my head among men—and women.

For years and years now I have moved among Puccini enthusiasts. "I just love Puccini," they say, which is not quite so bad as when they ask me if I don't "just love him too." The latter challenge forces me to a declaration, or at least to a diplomatic reply which cannot easily be interpreted on the side of enthusiasm for the Italian musician. And then I am, as always, ostracized, and am driven about the seas of life, like the *Flying Dutchman*, ceaselessly searching for some one who will sympathize with me.

I never could get any of these Puccini enthusiasts to tell me just in what the greatness of his art consists. And when I point out that his music is entirely lacking in the one quality above all others (except beauty), which, for me, is necessary for music, i. e., nobility, they either scream or, if they stop to think, they admit it. Now, after these years of suffering as a pariah for my inability to whip up any enthusiasm about Puccini, I pick up your consoling

pages and see that a distinguished Italian author, Fausto Torrefranco, has most admirably expressed the sentiments which I have always entertained, and has, with clear perception and keen analytic sense, striven to show Puccini's real relation to the time.

I know that "nothing succeeds like success," but success has a variety of meanings. If Puccini did not have something in him, something which appealed to one side, at least, of a great many people, he would not have got as far as he has. But success in advancing the art of music, operatically or otherwise, and success in prevailing for a time through emotionalism and sensationalism, are two very different things.

Fausto Torrefranco, therefore, in his new book "Puccini and International Opera," makes a very keen observation when he calls the Italian composer "a manipulator *par excellence* of international lyric drama." To the Italian author Puccini represents "in the most complete fashion all the decadence of modern Italian music and all its barefaced commercialism, all its miserable impotence, all its triumphant international vogue."

The "international lyric drama," as Torrefranco sees it, is one that translates easily into all languages, and which has a music that belongs to no nation in particular, but which has the "commercial advantages" of an international language such as Volapük or Esperanto, and "simplicity of grammar, brevity of words, easy syntax for those who wish to adopt it."

He points out how Puccini uses all the latest harmonic and other musical inventions of modern music which are sanctioned by success, that he does not carry them forward or add anything to them in the way of new creation, and maintains that he adapts, instead of seeking and finding.

Well, all this is very interesting, coming from a clear-thinking countryman of the composer. Not that I have any desire to rap Puccini, only I have had so many raps for my honest opinion in the matter that it comes like balm upon a wounded spirit to find that opinion upheld by one of Puccini's race and nation in what appears to be a serious literary work in book form. I shall now hold up my head again and when any one asks me if I don't "just love Puccini" I will refer him to "Puccini and International Opera" by the Italian, Fausto Torrefranco.

What a contrast to Puccini is the Russian-born German Hans Pfitzner! One, the cosmopolitan, the internationally successful, the golden galleon sailing before the wind with flags flying; and the other, the long-starved, publicity-shunning searcher for the ideal in art, fighting his way through long-continued obscurity and through desperate difficulties. Pfitzner's name is now being mentioned oftener than it was a few years ago. His "Der arme Heinrich," which produced a sensation in Mainz quite a number of years ago and then, except for a desultory performance here and there, was dropped, is now coming into its own and will be heard in at least four German cities this coming season and two German cities will produce the later work, already fourteen years old, "Die Rose vom Liebesgarten."

For ten years Pfitzner has been highly regarded by a number of prominent German musicians, but in general he has been spoken of as being too unhappy and sickly in his art. I do not take any stock in such an opinion. The plain truth is, Pfitzner is a new personality in music. His music is not of a sort to make an immediate appeal. The smoothly sensuous, so sedulously cultivated by Puccini, is with equal sedulousness abjured by Pfitzner.

I regard Pfitzner as a factor in evolution, as a man who has lifted his head and his heart into regions which few have touched. It has devolved upon him to express in music something so new that the world will have to grow into the recognition of it by slow degrees. Pfitzner's music is not pretty at all. I have shown the scores of his operas to musicians who have played them partly through and asked: "Where does the music begin?" It is the old story—that which is most progressive in music is not music at all to those who have not got that far.

I am frank to confess that I consider Pfitzner's total unsensuousness a limitation and one which is more likely than almost any other to prevent the rapid and widespread acceptance of his music. However high may be the angelic within us (even I retain a spark of this, you know) it is to be remembered that we are human beings, after all, and what avails our high inspiration if it is not made comprehensible to man by a little tinge of the simple humanities common to all!

I recently asked a man just come from Europe about Pfitzner. "He is coming like a wave," he said.

Pfitzner's genius seems to me essentially dramatic. I do not believe that we shall begin to know him on this side of the Atlantic until we have seen his works on the stage. Therefore, I respectfully suggest to

the management and directors of our American opera houses that they look up the matter.

Our Russian friend, Glazounow, it appears, is a little premature with his press agency work. We have all been reading about the "Titanic Symphony," which he is said to be composing. When, therefore, my eyes fell upon a startling music cover bearing the title "Titanic Symphony" and a picture of the ship plunging through the fog into a great iceberg, with a shadowy angel of death hovering above in the sky, I thought—At last we have it, and are now in a position to say all the bad things we want to about it. But no, another glance revealed the name, not of the Russian composer but of Luigi Romano.

Have you ever seen those books of piano instruction, the pages of which are made up of scales, arpeggios and figurations for practice, with occasional space given to notes and descriptions in italics? That is exactly what the music looked like when I opened it. On these pages the waves of ocean roll up from one side, shake their foaming crests and plunge down again off the opposite margin. It is furious-looking music, except where "Nearer My God to Thee" (which I feel positively certain that the *Titanic* band never played) in G minor appears, and a nice little Italian barcarolle which represents the "loud, painful crying and weakness of the survivors when they must desert their relatives in the image of the terrible end."

It is fashionable with critics, when commenting on any highly programatized work to exhibit their knowledge of all similar works with such quaint descriptive notes since the history of music began. I will avoid all that, showing in this way that I am no critic, and will call your attention to the fact that the composer includes, among many others, the following episodes in this work:

"A few minutes before the catastrophe in the murmur of the waves while sleeping" (one wishes they were fewer). "Two bells strike." "Passengers summoned to the deck." "Marconi's telegraph." (Who says music can't be explicit?) "On the life boats the unhappy souls see the big vessel go to the bottom, easily vanishing, while from the deck comes the celestial hymn, 'Nearer My God to Thee.'"

Then comes, "first explosion," a triple *forte* chord in the abysmal regions of the piano, made the way Debussy makes his chords, by shaking up the notes in a hat. Then comes the "second explosion." And so on. There is a realism here that would make Moussorgsky throw up his hands and jump into the Black Sea. And there are enough *f*'s, double *f*'s, and triple *f*'s in this music to serve all composers for all time to come.

It is a wonderful composition, fearful and wonderful, like the tragedy itself. And to turn Marconi's telegraph into music is a veritable achievement!

I read in the paper Sunday how a wealthy American visitor in England bought out the entire Grand Opera House at Scarborough, seating over 1,400, in order to have a performance of one of Bernard Shaw's plays entirely to himself and a small party of friends.

Does this remind one of Ludwig II of Bavaria and his private performances of Wagnerian drama? Not at all. There is nothing in it to suggest such a thing.

Even were I a millionaire I think my last dollar would go to see a play by Bernard Shaw, although I would willingly pay fifteen for railroad fare to escape from one if I knew that it was going to be given in my vicinity.

Life, as I conceive it, is a thing to enjoy in so far as it is possible to do so. Therefore, so long as we are not slaves or under any compelling tyrant's heel, why go to Bernard Shaw's plays?

There is one thing that I might do, however, if I were a millionaire, and that would be to buy out the house wherever a Shaw play was to be produced and then stay away.

Ah, well, there is something *blasé* in this, perhaps. I may have smiled a bit at some

of the Shavian quips a number of years ago. But as to his dramas I never did like to enter a path that did not lead anywhere.

If I wanted some nice, selfish, expensive amusement I would not buy out a Bernard Shaw house; I would wait until Eleanora Duse returned to the stage, as I see with deepest interest she is expecting to do after these long years of misfortune and retirement. One of the sins of my youth was that I neglected the opportunities which I had at that time to see Duse. But somehow, even despite that well-nigh unpardonable sin of omission, her personality has got across the footlights of life to me, and I live in hopes of some day atoning for this early sin. Still, I do not think that I would want to do it by buying out the house, for when I see a great actor or actress I want to get not only what they have in themselves but what they draw into themselves from the great audience and give out again. The wealthy American at Scarborough did not think of this and I will warrant he saw a dull performance.

Your

MEPHISTO.

NEXT SEASON'S PIANISTS

Lillian Shimberg and Herma Menth
Among Celebrities to Tour Here

Among distinguished pianists who will make their American debuts during the forthcoming season and who were not mentioned in the article on piano celebrities of 1912-13 in *MUSICAL AMERICA* last week, is Lillian Shimberg, who will be presented in a series of concerts and recitals by the well-known manager, J. E. Francke. She is a Polish-American artist and reports of her work during the past few years in Berlin and other European music centers indicate that she is a pianist of high rank. Besides her artistic attainments Miss Shimberg is noted for her comeliness and pleasing personality. She will appear with the leading orchestras and will give recitals throughout the country.

Another artist whose name was omitted from the list printed last week is Herma Menth, a young Austrian pianist, who, however, has been heard previously in this country. Miss Menth has been engaged by Haensel & Jones for a tour of the United States beginning early in the season. She is at present giving concerts in Europe.

Croxton Quartet with Fort Wayne Club

The Frank Croxton Quartet, composed of Reed Miller, Nevada Van Der Veer, Agnes Kimball and Mr. Croxton, is booked to appear with the Apollo Club, Fort Wayne, Ind., on October 30.



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John Lavine

John Lavine, a pioneer musical manager, and formerly connected with MUSICAL AMERICA as an advertising manager, a man widely known throughout the country by musicians, died of paralysis on Thursday afternoon in New York. He had been ailing for the past two years and about a year



The Late John Lavine

ago suffered a stroke of paralysis which left him in a weakened condition and necessitated constant medical attention since.

Mr. Lavine was born in New York sixty-four years ago. He entered the factory of Steinway & Sons as a boy and was identified with the retail offices of that company for twenty-five years, finally occupying the position of treasurer. For many years he had also been connected with the piano firm of Behr Bros. & Co.

He was accorded the distinction of being the pioneer musical manager of America, having conducted an agency for a number of years in Steinway Hall. Subsequently he took into partnership the late Henry Wolfsohn, who later took over Mr. Lavine's interests and instituted the musical bureau which still bears his name.

Mr. Lavine had managed concert appearances of Adelina Patti, Mme. Albani, Mme. Scalchi, Christine Nilsson and many other vocal celebrities and had acted as personal manager for Xaver Scharwenka, the pianist, on his first tour of America. He had been associated also with J. H. Mapleson, the famous impresario, and at one time acted as an agent for Ernest Gye, general manager of the Royal Opera Company of London, when that gentleman was considered for the directorship of the Metropolitan Opera House.

The story is told that when Mme. Patti gave her first important concert in New York, in old Steinway Hall, and met with dismal financial failure, Mr. Lavine prevailed upon her to remain here despite her expressed intention of returning immediately to Europe. By novel methods of advertising and managing he was then instrumental in arousing public interest in the singer, whose subsequent concerts were in the nature of sensational triumphs.

Mr. Lavine took charge of the advertising department of MUSICAL AMERICA in 1904, retaining his position until 1910, when failing health made it imperative for him to discontinue all business activities.

Mr. Lavine is survived by a widow, née Lillian Gorman, formerly of Ottawa, Can., and three children, Alfred, Clara and William. The funeral services were held Saturday from his late home, No. 239 West Twenty-second street, New York.

Frederick Edwards

Frederick Edwards, brother of the late Julian Edwards, the composer, died suddenly July 27, at Twenty-eighth street and Third avenue, New York. An attack of heart failure caused his death. Mr. Edwards was born about fifty years ago in Scotland. He had been a grand opera singer in Europe, an actor and a theatrical manager.

F. R. Schroeder

F. R. Schroeder, member of the Brooklyn Sängerbund, died in Munich on Saturday, July 27, in his sixty-eighth year. He had been traveling through Europe with the Brooklyn party for two months.

MOTORBOATING RELAXATION FOR KLAMROTH PUPILS



Wilfried Klamroth and Some of His Pupils Out for a Spin in His Motor Boat "Walküre"

EDGARTOWN, Mass., July 23.—Wilfried Klamroth, the New York vocal teacher, is giving his Summer class of pupils a welcome variation to the hard work of their vocal training in the form of pleasure trips in Mr. Klamroth's speedy motor boat *Walküre*.

Among the pupils who have been studying with this successful instructor during

the Summer are Mrs. Owen Johnson, wife of the author of "Stover at Yale," who sang in opera in Germany as Esther Cobina; Viola Gramm, who was heard in many salons last season, and Antoinette Bondreau. Marion May, the popular contralto, who is a pupil of Mr. Klamroth, is expected in Edgartown for a period of study before the Summer is over.

FOUR ORCHESTRAS TO VISIT PITTSBURGH

Local Association Promises Brilliant Series of Concerts—The Summer Orchestra

PITTSBURGH, July 29.—Another brilliant season of orchestra concerts is assured by the Pittsburgh Orchestra Association. The first concert will be given by the Philadelphia Orchestra early in December with its new conductor, Leopold Stokowski. The soloist on this occasion will be Florence Hinkle, the soprano. The New York Symphony Orchestra, Walter Damrosch conductor, will also appear in one concert and the soloist probably will be Edmond Clément, the French tenor. The Minneapolis Orchestra, Emil Oberhoffer conductor, which made such a splendid impression here last season, will also give a concert and its soloist in all probability will be Tina Lerner, the young Russian pianist. The Cincinnati Orchestra, which also made a tremendous impression among Pittsburgh music lovers, will come with the new conductor, Dr. Kunwald. Efforts are now being made to secure David Bispham as the soloist for this occasion. The New York Philharmonic Orchestra, with Josef Stransky conducting, will appear in the final concert, with Mme. Marie Rappold, the grand opera prima donna, as soloist.

The Orchestra Association has been much encouraged in its efforts to secure the necessary guarantors to assure Pittsburghers of a brilliant musical season. The effort has been so assuring that the committee has had no hesitancy in completing the necessary arrangements.

The association has been receiving pledges ranging from \$10 to \$100. While it has had a deficit the last two years, which has been met promptly by the guarantors, it is thought that, with such a splendid array of orchestras and soloists the coming season's concerts will pay for themselves.

The Pittsburgh Festival Orchestra has been pleasing large crowds at the Schenley Lawn for the last two weeks. Antony Jawelak, the fifteen-year-old prodigy, appeared as pianist last week, playing Mendelssohn's Concerto in G Minor. He proved himself thoroughly efficient. Following

him was Anna Laura Johnston, the soprano of the Third Presbyterian Church, who made a profound impression. The floods which have visited Western Pennsylvania during the last week robbed the week's series of one artist, Agnes Margaret Horne, of the University of West Virginia, who was booked to appear Thursday night. Gregorio Scalz, a mandolin expert, appeared in her stead. Messrs. Malcherek, Henning and Schucker made a decided impression with Oehlschaege's trio for violin, cello and harp. Two Pittsburgh composers were represented in the orchestral part of the program—Silas G. Pratt and Charles Wakefield Cadman. The former's "Woodland Suite" and "Valse Lente" were given exceptionally good readings by Conductor Carl Bernthaler and his splendid organization, while Cadman's exquisite "Pompadour Fan" did duty as an encore. Mrs. Agnes Vogels Roberts, a popular Pittsburgh soprano, appeared Friday night, singing the aria from Massenet's "Hérodiade." She had a most flattering reception.

Winona Hill, of Bellevue, and Mme. Theodora Sturkow-Ryder of Chicago, formerly of Pittsburgh, sailed together last week for Europe. Miss Hill will spend a year in the study of music in Vienna, Austria. She is a pianist and organist, while Mme. Sturkow-Ryder was one of the popular soloists of the Tuesday Musical Club of Pittsburgh.

Mary B. Wildermann, who has been studying in Berlin for the last three years and a half, has returned to her home in Spahr street, because of the sudden death of her uncle, Francis J. Riegner. She studied with Leopold Godowsky and other pianists in Germany and Austria and in 1913 will tour a number of the leading cities. She will appear in Breslau, Germany, and in Karlsbad, Marienbad, Tepitz and other cities of Austria. She speaks most enthusiastically of her attendance at the concert given by Eugene D'Albert, his last appearance on the concert stage, when he played in February of this year in Berlin for the benefit of widows and orphans of the Philharmonic Society. E. C. S.

Margery Pearson in Light Opera Role

Margery Pearson, the American singer, was last week engaged by Harry Askin for the prima donna part in his new musical comedy production to open at the La Salle Theater, Chicago, on September 1. Miss Pearson spent several years studying in Paris and was very favorably received there as a singer. She then appeared on the London stage with much success and now returns to continue her career in her own country.

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ARTIST AND PHILISTINE

Paderewski's Encounter with a South African—Boundary Between Philistia and Bohemia—Badge-Wearing by Artists and Philistines—Publishing One's Limitations—Giving Manhood a Chance

By ARTHUR FARWELL

WHEN art, embodied in Paderewski, met Philistia, embodied in a resident of South Africa, as happened not long since, it was not the famous hypothetical case of the irresistible force which meets the immovable body. Philistia, as an immovable body, lived nobly up to its end of the hypothesis—it never budged. But art, repudiating the rôle assigned to it by unkind circumstance, ignominiously turned tail and fled.

As one F. G. Aflalo describes the circumstance in *The Bystander*, "to the horror of his admirers, M. Paderewski, who was playing softly on the piano of a steamer in South African waters, was rudely bidden by a Goth in Afrikander clothing to 'stop that noise.' The virtuoso, at whose splendid feet coroneted dowagers have squirmed, promptly shook the dust of South Africa from off his feet and canceled all his engagements."

Mr. Aflalo, in a clever style, and with judicial impartiality, then sets forth the merits of the case. He shows wherein the pianist may be defended in his legal rights in playing the piano on shipboard, and his moral rights in the expectation of not having to be subjected to unmannerly rudeness. And on the other side he enlarges upon the question which gives his article its blunt title, "Must I Love Music, or Am I a Villain?" "Why," he concludes, "should Mr. Paderewski and his following regard as lepers those with no soul for his music? To regard indifference to music as a sign of depravity indicates false perspective."

Mr. Aflalo gives one nothing to quarrel about except the sound of his name and his stopping before he gets to the end of his story. If one is willing to bear a name so caricaturesque (it sounds like a combination of a continent and a Zulu dictionary) there is probably nothing more to be said on the matter. But if one fails to carry an inquiry to the vantage point of fullest perspective that is another matter, and needs mending.

Let us lay a hasty foundation under the matter. At the base of the situation (beginning this side of metaphysics, and in the region of definable, if not of actually mate-

rial, things) there is a professional Mason and Dixon's Line. North of it are those who are in business frankly because business is business. South of it are those who, being unfortunately born that way and unable to help it, care, in their youth, more



Artist vs. Philistine—"M. Paderewski, Who Was Playing Softly, * * * Was Rudely Bidden by a Goth in Afrikander Clothing to 'Stop That Noise'"—By Charles Sykes in "The Bystander"

for beauty than for money, and are so led into an "artistic" profession where it becomes fatal to be regarded as mercenary. We thus have, professionally speaking, artists and non-artists, and the latter are all, to a greater or less extent, philistines. A much better simile than a Mason and Dixon's Line would be an Arctic Circle, or the boundary line between a peninsula and a continent, for it must not be lost sight of that Philistia is of vastly greater area than Bohemia, and infinitely greater in point of population.

Now in reality these philistines and artists are all human beings together, but most of them do all in their power to prevent their being thought so. Being a philistine, you can wear the badge of Philistia, or you may refrain from wearing it; an artist—you may wear Bohemia's badge or not, as you prefer. Usually, whoever you are, you much prefer to wear it—and in this seemingly venial pride lies your weakness and your undoing.

In the heavenly state to which the evolutionary forces within us aspire for us, even if we have not wit enough to do it for ourselves, there will be no such division between Philistia and Bohemia, as I have indicated. The artist will have grown big enough to understand and sympathize with the elements of humanity which predominate in those who are not artists, and the philistine will have grown big enough to see what the artist is at, and sympathize, even if his own aim and talent be wholly different. The philistine will no longer quarrel with the artist for his dream, nor the artist with the Philistine for his dreamlessness. They will no longer be inimical—veritable Montagues and Capulets with swords drawn—but complementaries, each enriching the life of the other. With the mass this is a distant ideal; with great and simple men it is even now a perfect reality. But take it as it is. You are an artist—

and so you wear your hair like a porcupine or a yak, and cultivate the flowing tie. You seek to give the impression of unworldliness, that you are a dreamer and a genius, even though in truth you may have nothing whatsoever in your head—not even the hope of a dream. Or perhaps you are not so crass, and are willing to publish yourself an artist by means more refined, such as not keeping your engagements, affecting to despise system and order, or by scorning or exhibiting indifference to other species of affairs, as commerce, baseball, or the rise and fall of nations.

Perhaps you are a philistine. In that case you wear "Afrikander clothing" or its equivalent in brutality; you boast your hardheadedness and materialism; you make a confession of mental incapacity and a sorry attempt at humor whenever the

we have no way of knowing from his act whether, in his own world of Philistia, as a merchant, a miner, or a railroad builder, he is a glorious success or a dismal failure.

As for Paderewski, it is true he may have been "playing softly," but of what avail was that if his costume and general "get up" was screaming at the top of its voice, "HENCE, YE PROFANE! I AM AN ARTIST." Why go out of one's way to wave the red rag before the bull? By wisdom of approach we can make the bull a useful animal instead of an infuriated enemy. If one insists on stirring up the bull, however, he should at least play the game out and not merely beat a retreat which, as in Paderewski's case, smacks of treason to Bohemia. The knight who wears his lady's colors must fight out the battle.

What Exasperated the Afrikander

If some perfectly normal man, wearing no glaring badge, had gone up to the piano and "played softly," even with the soul of a Paderewski, it is perfectly certain that the "Goth in Afrikander clothing" would have paid no attention to him whatsoever. There would then have been no challenge. As it was, Paderewski was not merely a man playing a piano; he was the avowed and badged high-priest of an exquisite cult which makes a show of sniffing at the plain and solid affairs of the world—and, mark this, he was surrounded by his admirers. It was too much for the Afrikander. No one in his senses will believe that he was ruffled by a little piano playing. But he was not going to endure a situation which was an open challenge to his type of manhood, and which if allowed to continue, would totally obliterate his personality.

Now the only trouble with these two good men was that they both felt it necessary to wear badges. The fundamental fact that one happened to be born with a gift for art, and the other for some commercial pursuit, is something which, of itself, would never have come between them. Had they met as man and man, and not as artist and philistine, aggressively ticketed and labeled, it is more than likely that they would have become excellent friends.

Had Paderewski put the *man* before the *artist*—that is, had he made a practice of it all his life—for such things are not to be done on the instant—he would not so plainly have been wearing the insignia of the art world. Had the Afrikander put the *man* before the *philistine* he would have waited until the pianist was through and would then have approached him with some such speech as this:

"My friend, I am in need of enlightenment. You play the piano—they say that you are famous, and get a great price for your playing. This piano playing seems to mean something to a good many apparently rational people, but for the life of me I can't see anything in it. Come, now, and tell me just what it is all about, and where it gets to."

Give Manhood a Chance!

By such a course each would have refrained from putting around himself a spiked fence with the sign, "Keep Out" on it. A *man* has no limitations of receptivity or growth. The moment that he tags himself "artist" or "philistine" he imposes limitation on himself and prohibits receptivity and growth.

If in all the world there are two people who need to learn of each other, these two are artist and philistine. But so long as they insist on being the aggressively artistic artist and the aggressively philistine philistine, they cut the last wire of communication between them. I might go further and say that there can be no salvation until they no longer answer to the names of "artist" and "philistine."

Take the badges off, gentlemen, and let simple manhood have a chance!

Making Oneself Ridiculous

It is scarcely conceivable that one should flaunt so damning a credential once he sees what a ridiculous figure he cuts in doing so. It is as if a rude fellow should hang on himself a placard saying, "I am a Boor," and then proudly seek out the company of well-mannered folk. And yet, when one reflects upon it, it must appear that even seeing such a picture of himself would scarcely serve to diminish a boor's pride in being a boor. In the progress of the world there is not only ignorance to contend with, but pride in ignorance as well, and the latter is by far the more difficult obstacle to cope with.

Now our Afrikander friend, when he told Paderewski to "stop that noise," was wearing the badge of Philistia not only conspicuously, but with aggressive bravado. He undoubtedly gained the applause of other wearers of the same badge. But where did his act place him with regard to the world at its best, at its friendliest and largest-minded? It served merely to call universal attention to his limitation. We all know now what the Afrikander could not understand, of what he was incapable, and that is all we know. He did not demonstrate anything positive about himself;

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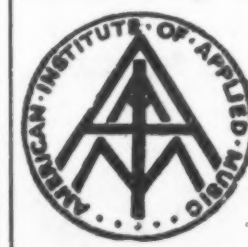
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BENEDICT-JONES**A PLEA FOR BETTER SUNDAY SCHOOL MUSIC**

A PLEA for better Sunday school music and a suggestion of ways and means of bringing it about form the subject of an article in the *Kentucky Sunday School Reporter* by Caroline Bourgard, supervisor of public school music in Louisville and an authority on child music in every branch. The article reads in part as follows:

The home and the Sunday school are the factors determining the spiritual standard and the religious musical taste of the next and future generations. The men and women of the next generation are now, or ought to be, in our Sunday schools. The songs they learn to sing and love will set the standard of taste for their mature years. If you want to influence men you must begin when they are boys.

Parents and teachers have a realizing sense of the necessity for eye and other sense stimulation, but manifest a strange indifference to the importance of ear training and protection from the pernicious effects of vulgar and degrading sounds. And yet the ear is a direct avenue to the mind. Nearly all of a little child's knowledge comes by way of the ear, for fully four-fifths of primary instruction is oral. Statistics show that a large percentage of primary children who appear dull, stupid and backward are really mentally normal and alert but aurally defective.

As for the innate taste of little children it is unequivocally good, unerringly and unhesitatingly reaching out for the highest and best. The taste for ragtime, for trivial, commonplace Sunday school songs is not natural, inborn—it is acquired. It is indeed pitiful that little children, fresh from the hand of God, with their exalted idea of the Deity, their deep sense of all things seen and unseen, their intense spirituality, should be brought into contact with meretricious, sensational music.

The elements of a truly beautiful hymn, sincerity, reverence, sublimity of expression combined with simplicity of form, fervor and dignity are comprehensible to them.

If the material tendency of the modern gospel songs is the result of a desire to reach down to the level of the child's understanding it is decidedly wrong. Implanted in each soul is an intuitive impulse leading out and upward, and, instead of seeking to bring holy things to the material plane the aim should be to elevate the latter into the pure realm of the spiritual. For instance, is not the wording and thought in the popular song, "The King's Business" a concession to the commercial idea and the imagery distinctly commonplace?

Some songs are adaptations of secular tunes and operatic airs; even the most famous ballads, such as "All Through the Night," are pressed into service. How can these melodies, beautiful and masterful, in conveying the secular thought, be fitting vehicles for the expression of the sacred and spiritual? It is not strange that thorough musicians and people of fine musical taste should feel a contempt for such types of gospel songs, and regard with indifference, if not with suspicion, a religion using, freely, music not only tawdry but spurious and untrue.

Several years ago a musical friend assisted my choir in the rendition of Gaul's cantata, "The Holy City." She became interested and agreed to attend a church service. It happened to be an evangelistic meeting. The gospel songs sung at that meeting so shocked her musical sense that she declared she would never come again.

During the singing of a gospel song in an evangelistic meeting recently a gentleman leaned over and whispered to a lady, "Will you give me the next waltz?" That facetious remark expressed the effect of that particular song upon his mind.

It seems to me that the use of any but the finest examples of hymn tunes and gospel songs is a grave menace to the religious life of the children and will inevitably lower the spiritual status of future generations.

The wonderful activity and interest in improved organization of the Sunday school in progressive methods of Bible study and in the adequate training of teach-

ers, so much in evidence just now, is most commendable, but surely falls short in leaving out of all consideration the music which has done so much and can do much more in sowing the good seed of gospel truth. We need an awakening to the potentiality and the possibilities of Sunday school music.

According to the statements of several prominent Sunday school teachers, music at present is used merely as a means of praise.

Even in this restricted capacity its use is open to criticism unless certain necessary conditions are observed. Good chorus singing can be obtained only by a skilled musician, one who understands the limitations and the use of children's and adult voices, who knows how to obtain the essential elements of chorus excellence, such as proper phrasing, pronunciation, attack, intonation, etc. Congregational singing is sadly in need of improvement. Not only are the grossest errors in phrasing, accent, rhythm, etc., constantly committed but very few people join in the singing, for the reason that in their childhood they have not been taught to sing and to memorize the great immortal hymns.

The most inspiring service I ever attended was in a distant city where the congregation received special training in hymn singing and where the admonition, "Let all the people sing," almost became a reality. But many adults cannot be taught. It is the specific function of the Sunday school to develop to the fullest extent the musical possibilities of those attending, both children and adults.

Why is not the beautifully mysterious and spiritual quality of the boys' voices developed and utilized? Also the spontaneous enthusiasm of the boy of high school age? Let his interest be aroused in music and you have won the boy for music and the church forever.

One of the best means for raising the standard of singing in the Sunday school would be the organization of singing classes which should compete once a year, and the aggregation of these classes into a mass chorus each year for a concert.

The public schools all over the country are introducing piano players and phonographs to bring pupils in touch with the great musical masterpieces. Is there not a hint here for the Sunday schools whose pupils generally leave it without the slightest knowledge of the musical treasures committed to the church? Lectures on church history with appropriate musical illustrations would be profitable both as to instruction and enjoyment.

If children could only be permitted to hear frequently the divinely beautiful music of Handel's "Messiah" or Bach's Chorals the taste for low, sensational ragtime would disappear as the mists before the sun.

H. P.

MacDowell "Boom" in Germany

Judging by the amount of space given to the works of Edward MacDowell in the advertising columns of the German papers, they are enjoying a regular "boom" over there, where he is known and admired as the "American Grieg." Naturally, his songs and piano pieces are getting the most attention; but B. Schott's Söhne in Mainz announce the issue of an arrangement for violin and piano of the charming piece "Claire de Lune," by Hartmann, who had previously made for the same instruments two versions of the exquisite "To a Wild Rose," which is the first piece in the best collection of short pieces by MacDowell, the "Woodland Sketches," or "Amerikanische Wald-Idyllen," as the Germans call it. The fourth piano sonata, the "Keltic," is justly looked on in Germany as the culminating point of the genius of MacDowell, "one of the greatest nature-poets among the romanticists."—*New York Evening Post*.

Carolyn Beebe in Europe

Carolyn Beebe, who sailed recently on the *Potsdam*, spent a week in Holland, visiting Rotterdam and neighboring cities, and then went to Paris. She will go soon to Lausanne, Switzerland, where she will spend the Summer coaching with Harold Bauer in preparation for her forthcoming concert season under Loudon Charlton's management. Several orchestral appearances figure among Miss Beebe's bookings. The pianist will, as usual, give a series of recitals in New York, Chicago and other cities.

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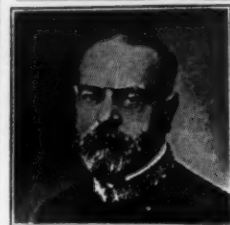
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ECHOES OF MUSIC ABROAD

Switzerland the Pianists' Paradise This Summer—Caruso to Have a Try Out as "Tannhäuser" in Berlin in October—Young German Pianist the Winner of Two Grand Pianos—Mary Garden to Be the Chicago and Philadelphia "Madame Sans-Gêne"—South-American Tour for Don Perosi—A Bruckner Festival in Store for Berlin

MORE and more is Switzerland becoming the Summer Paradise for pianists in particular, if not musicians in general. It has never been anything unusual, of course, for any, or many, of the keyboard celebrities to visit the Alpine republic during the warm months of the year, but the "flocking" to be seen now on Lac Léman, for instance, is a latter-day development.

A colony of artists, with the pupils of one or two of the more indefatigably industrious of them, is strung along the shore from Morges to Clarens. Doubtless Paderewski's initiation in establishing himself in an all-year-round residence near Morges, in which Marcella Sembrich shortly followed his example, provided the nucleus of this rapidly growing movement. Back of Vevey, at Beau-ma-roche, is Josef Hofmann's Swiss home, while at Vevey Harold Bauer has set up his headquarters this year for an unusually large camp of Summer students, the majority of them being Americans.

All of Bauer's time—all of it, that is to say, that he cares to devote to teaching—was mortgaged in advance by applicants. Each of his pupils is required to report once a week for a lesson for ten weeks—merely one of those measures of protection to their reputation to which Europe's most eminent teaching artists have been compelled to resort by the irresponsible capriciousness of many American students.

Still another star of first magnitude in the pianist's firmament who has chosen Switzerland this Summer is Teresa Carreño. Her original plan of going to Oberstdorf, in the Bavarian Alps, was changed at the last minute in favor of Grindelwald, where, with her family, she has spent July and will remain until the beginning of September.

Ernest Schelling, the New Jersey-born Paderewski-ite, has a new home near Geneva, where he was busy preparing his programs for his forthcoming tour of this country when his attack of appendicitis the other day interrupted his work; and the more secluded Fontana has been haunted many Summers in succession by Xaver Scharwenka.

IF Enrico Caruso is heard in a new rôle, apart from that of *Lefebvre* in the still uncertain *Madame Sans-Gêne*, at the Metropolitan next Winter in all probability it will be as one of the earlier Wagnerian heroes. As yet his Wagnerian repertoire has been limited to *Lohengrin*, which, according to Argentine annals of opera, he sang once or twice one Summer in Buenos Ayres; but during this Summer vacation he is familiarizing himself with the music of *Tannhäuser*, with a try-out in the part at the Berlin Royal Opera in prospect for the end of October.

On September 14 the Italian tenor begins his \$3,000-a-night "guest" tour of German-speaking cities at the Vienna Court Opera, where he has been contracted for by Director Hans Gregor for three appearances. From there he will go to the Munich Court Opera and the Stuttgart Court Opera before proceeding to Berlin for what has now become his annual Autumn engagement at the Kaiser's Opera.

His appearances in Berlin will be rather more in number this year than heretofore as, although he will interrupt his engagement to go to Hamburg, to sing at the Municipal Opera, and to Hanover for one appearance there, he is to return to par-

ticipate in the court concert given in honor of the Kaiserin's birthday. Thereafter two further appearances at the Royal Opera will bring his visiting tour to an end in



Edmond Clément and His Son

The picture here reproduced of Edmond Clément, with his five-year-old son, was taken in the garden of the eminent French tenor's home in June, on the day before the boy was operated upon for appendicitis. The operation was entirely successful, and father and son are now in Switzerland for the warm season.

time to enable him to reach New York for the Metropolitan's fashionable opening night.

PERMANENTLY Don Lorenzo Perosi was represented by managerial zeal a couple of years ago to have succumbed to the financial allurements of a tour of this country. That visit may yet materialize at some future date, but it will have to be after the priest-composer who is responsible for the music of the Sistine Choir has cut his eye teeth, so far as transatlantic expeditions are concerned, in South America, for he has now signed a contract, with the Pope's permission, to tour the Latin-American countries conducting a cycle of his oratorios. The *tournee* will take place next season, and great is the rejoicing at the scenes of his prospective visit to the south of us.

BY winning a first prize in the annual public competition of the men students of the pianoforte department of the Paris Conservatoire a young German pianist named Felix Dyck now finds himself almost in the position of having pianos to burn. As a Conservatoire prize winner he was awarded a Pleyel grand piano by the manufacturers, but three years ago, before he went to Paris to become a pupil of Louis Diémer, he already had received a Blüthner grand as a prize at the Klindworth-Scharwenka Conservatory in Berlin. With two grands on his hands, or his hands on two grands, whichever way you want to take it, he has his studio practically

furnished without a pfennig of expense to himself.

There were four first-prize winners at the Conservatoire this year. Herr Dyck stood second among them, the highest honors of all being won by a French student named Kartun. All four were pupils of Louis Diémer, while the only recipient of a second prize was a pupil of Victor Staub. The competition was fought out pianistically by nine pupils of Diémer and eight of Staub, which means that the jury had to listen to the Handel-Brahms Variations, the test piece, seventeen times in succession! That jury was composed of Director Gabriel Fauré, Raoul Pugno, Alfred Bruneau, Paul Vidal, Albert Lavignac and half a dozen others of less illustrious names.

The results of the women's concours,

meo and Juliet" and "The Chimes of Normandy" had eight performances each; "Il Trovatore" and "Rigoletto" each had six; "Mignon" and "The Barber of Seville" were tied with three, as were "La Favorita" and "William Tell" with two, while consumptive "Traviata's" drawing-power was not equal to more than one.

Meanwhile, London is awaiting the American impresario's final plans for the immediate future of his house with bated breath. It has never been able to commend very highly the policy pursued in regard to repertoire, but it seems to think that, profiting by the lessons taught by this first year of experiment, the independent Oscar should have comparatively little difficulty in making a success of his London Opera hereafter, provided that he sticks to theater prices.

FROM now on until their *premières* have passed into history the most talked-of opera novelties undoubtedly will be Richard Strauss's "Ariadne auf Naxos" and Umberto Giordano's "Madame Sans-Gêne." And it seems safe to predict that the lyric laundress of the new Giordano work will be one of those rôles which by virtue of their appeal to the imagination are coveted by all singers to whose voices its music may "lie." The cast chosen for the Metropolitan *première* has now been given wide publicity, but there is an additional item of news at this time of special interest to the patrons of Andreas Dippel's company, and that is that in the Chicago and Philadelphia production of the work Mary Garden will be the *Madame Sans-Gêne*, after the rôle is created in New York by Geraldine Farrer.

Heretofore Giordano has been so conspicuously, to speak somewhat paradoxically, the modest violet among Italy's foremost composers of opera as regards court-courting publicity—that it would be manifestly unjust to impute to him now the taint of Strauss and Puccini business acumen simply because he has emerged from his habitual reticence concerning his work to tell how it was that he undertook to convert "Madame Sans-Gêne" into an opera. It was as far back as 1891 that Verdi put the idea before him. Twenty-two years later the materialization of that more or less casual suggestion is to be glorified by a cast that the greatest musical Italian of them all did not foresee. Giordano is now on the home-stretch of the orchestration at his villa Fédora in Baveno.

COPENHAGEN'S Royal Opera will be in a position next season to boast—that it prove to be matter for boasting—that it has a *Carmen* who is in very truth a daughter of the gypsies. Her name is Carmen in real life—Carmen Surya Robby—and in view of her history it is singularly appropriate that she should make her début on the opera stage as the heroine of Bizet's opera. As a child she belonged to a band of gypsies that made Denmark the special scene of their wanderings, until it chanced that one day when they came to the town of Jylland a gardener took such a fancy to the pretty little gypsy maid that he asked and received permission to adopt her.

Ere long it was discovered that she possessed a voice of unusual quality and promise. Sufficient financial assistance was soon forthcoming from wealthy music patrons for her musical education in Copenhagen, and now the Royal Opera there is confident that it has in her a "find."

EARLY in the Spring of 1913 Berlin is to have a Bruckner Festival—its first. In addition to most of the symphonies Bruckner's "Te Deum" and two Masses are to be included in the scheme, for the artistic success of which Ferdinand Löwe, the Munich conductor, is to be held responsible.

This Summer's shorter festivals, it appears, are not yet over. In mid-August Bad Pyrmont is to have a Dvorak Festival lasting two days, under the patronage of the Prince of Waldeck-Pyrmont. On the first day the "Husitska" Overture, the Violin Concerto, a "Slavic Rhapsody" and the "Heldenlied" will be given. The chamber music *matinée* on the second day will bring forward the F Major Quartet, the "Biblical Songs," the "Serenade" for wind instruments and the Piano Quintet in A Major; while the evening's program will consist of the posthumous Symphony in D Minor,

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

the 'Cello Concerto, the setting of the 149th Psalm and the "Carneval" Overture.

AMONG Verdi's papers there has been discovered, according to a report published in France, a complete libretto drawn from "King Lear" in the composer's own handwriting. This is taken as confirmation of the impression that he intended to write a "King Lear" opera and so make, with it and "Otello" and "Falstaff," a Shakespearean trio.

"Falstaff," as no one needs to be reminded now, was the work of the composer as an octogenarian, and it was said at the time that he would have composed still another Shakespearean opera but for the formidable mechanical labor of putting so many notes on paper. In his earlier years he had been in the habit of working eight hours at a stretch, for which he said he felt all the better, but at eighty an hour's labor wearied him.

NEGOTIATIONS are now in progress, according to Berlin press rumors, stated with varying degrees of certainty, between an Argentine impresario and Dr. Hans Loewenfeld, administrative director of the Hamburg Municipal Opera, looking to an all-Summer engagement next year of the Hamburg ensemble, with its new

musical director, Felix Weingartner, at the head, and Margarethe Matzenauer and Lucille Marcel conspicuous in the personnel at one of the Buenos Ayres opera houses, presumably the Colon. The scheme appears to be an attempt on the part of the Buenos Ayres institution to ensure an alternate with a certain element of novelty, in case Caruso cannot be secured for the season and Toscanini will not return. It is regarded as doubtful that the plan will materialize in any case.

MUSICAL mysteries are becoming a fad with composers. Busoni in deciding upon that form for his second experiment with the lyric stage has Debussy and his "Saint Sébastien" as a precedent. Now it is announced that a Czech composer, Rudolph von Prochazka, has just completed a "musical mystery" entitled "Christus," the text of which he has written himself. This novelty, which corresponds in form somewhat to that of the melodrama, gives prominence to the chorus.

It is said that the work has not been conceived with a view to performance in either a concert room or a church, but in a theater built especially for it, to be called the Theater of the Passion and to be conducted on the most modern lines. The composer would seem to have been a visitor to Oberammergau. J. L. H.

A TRIBUTE TO THE MEMORY OF DR. GERRIT SMITH

By LUCIEN G. CHAFFIN

I THINK I can safely say that no person in this city has known the late Dr. Gerrit Smith more years than I have, and I feel sure that MUSICAL AMERICA will grant me the courtesy of a little space to pay my personal tribute to the memory of this distinguished man and musician.

My first acquaintance with Gerrit Smith dates back to 1868, when, after my graduation from college, I was one of the masters at St. Mark's School, Southborough, Mass., and he was a pupil, a boy of perhaps twelve. Although my special work was with the Latin classes, several boys studied the pianoforte with me, among them Gerrit, always affectionately known in those days as "Gatty." In the conditions of boarding school life the study was not very profound, but I remember that he played some little Czerny studies and piano pieces with me, so that I suppose I was really one of his first teachers, although I have never made any claim of the sort. That is of slight concern. I merely wish here to recall his love for music, his musical intelligence and the remarkable, almost unique character he displayed even as a boy.

In the course of a fairly long life I do not know that I have ever met a man with exactly the notable combination of gifts and qualities that were assembled in Gerrit Smith. He possessed a most winning and fascinating personality, polished yet genial manners, a singularly lovable disposition, extraordinary tact in dealing with his fellowman and marked executive ability. To be in his presence was to feel at once the charm that always surrounded his bearing, that lighted up his mobile features, that shone in his fine eyes, that drew one to him in his cultured and sparkling conversation.

All this was equally conspicuous in him in a smaller way as a boy. I recall him as a slender, graceful, well-bred little fellow with big brown eyes and with a poise of manner and a native intelligence that even then made him a delightful companion. He was a natural leader among his school-fellows, who were subjugated by his personality, as so many have been ever since. Even as a boy he bore himself with a precocious dignity that marked him as no ordinary character. A splendid little gentleman then and a splendid gentleman throughout his life!

After the lapse of some years I met Gerrit again in Buffalo, N. Y., where I was organist at the Episcopal Cathedral, and he was playing at some other church. He

often visited me at my church and sat many hours on the organ bench with me while I was practising, as he has frequently recalled in later days. He had then acquired an enviable reputation as an organist of exceptional skill and taste, though his supreme command of his instrument came later in life. I may surely mention here that Mrs. Smith, then Carrie Butterfield, was my soprano soloist at the Cathedral, that Gerrit's courtship was an event of his Buffalo life, and that I had the honor of playing the organ at the wedding of this accomplished pair.

I shall make no attempt here to review the subsequent brilliant musical career of Gerrit Smith. That is no small part of the musical history of this city. His fellow-musicians and myriad friends—he made friends on every side as naturally as he breathed—know the story as well as I do, and honored and admired him as I did, I am sure. My only intention in this place is to pay a slight but sincere tribute to a life-long friend, to Gerrit Smith, organist, composer, scholar, poet, artist, teacher, genial companion, eloquent speaker, delightful host, and true gentleman! May the sod rest lightly on his grave!

Lucien G. Chaffin.

Instrumental Helps for a Singer

[Riccardo Martin in an interview in "The Musician"]

Of adjuncts to the singer's art, Mr. Martin said: "First of all the piano is an invaluable aid. To be able to take a score, sit down at the instrument alone and get an intimate idea of the work in hand is vastly useful. Understanding the violin and 'cello are yet other aids. Between these instruments and the voice there is a strong similarity in phrasing. Taking a long phrase in singing, for instance, is like taking a long phrase on the violin in one bow. Through knowledge of just how to gauge the latter, one learns how to husband the breath more acutely in the former. If the bow does not glide firmly and swiftly in passing it goes at haphazard. If one does not manipulate the breath with that same feeling, singing is disjointed and not legato. No matter what the education may have been, every item contributes to doing the chosen thing well."

Margarita d'Alvarez, the Peruvian contralto of Oscar Hammerstein's last New York and first London seasons, is singing at the Coliseum in Buenos Ayres this Summer.

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CARRYING THE GOSPEL OF MUSIC TO NEW YORK'S GHETTO DWELLERS

Four Movements Aiming to Provide Good Music for the Hebrew Districts in the Boroughs of Manhattan and Brooklyn—Achievements and Plans of Music Lovers' Society and Arts and Sciences Institute of Brownsville

By HARRY CHAPIN PLUMMER

IN the musical education of New York's vast tenement population a conspicuous rôle will be played next year by four independent movements, three of which had their inception during the season lately closed. The effort to meet the special needs of the more than one million people in the great downtown and Brooklyn Jewish quarters has received little attention from the English press of the city. A Manhattan concert manager remarked not long ago that he once had passed through Brownsville in a motor car, en route to the city from a day spent at Manhattan Beach. "It seems to me I remember the place," he said, "but all I saw was a lot of huts." Yet this district equals in population Warsaw or Brussels, each of which maintains State-endowed musical institutions.

Economics of Brownsville

The people of Brownsville are almost all Jews from the Slavic countries of South-eastern Europe, with a small percentage of Italians and other Gentile nationalities. The place is essentially a Jewish community, which may be described economically as having graduated from the Ghetto of Manhattan. The per capita wealth of the people of Brownsville is considerably greater than that of the inhabitants of the older Jewish quarter. While yet forming a distinctive colony the people are less crowded, less herded and more comfortably housed than their fellows of the lower East Side.

No community of its population and collective wealth, if it were situated by itself as an independent city, would be ignored by music and amusement purveyors. It has been depending, however, upon the meager musical fare parceled out to Brooklyn by the musical interests of New York. There has been slight chance of any good music coming to Brownsville.

Two distinct movements for the introduction to Brownsville of the best music had their inception last season. The first of these was conducted under the auspices of an organization known as the Arts and Sciences Institute of Brownsville, modeled somewhat upon the plan of the Brooklyn Institute of Arts and Sciences and allied with the Hebrew Educational Society, which ministers to the civic welfare of that section. The president of the Brownsville Institute is A. Oscar Bernstein, a Brooklyn attorney, who personally supervised the work of presenting a series of concerts for which a merely nominal price of admission was charged.

Concerts at Sixteen Cents

Most of those seated at the opening concert on the evening of December 3 had purchased course tickets for the series of five concerts, paying at the rate of sixteen cents for each of their five evenings of diversion. This represented four cents less than carfare to and from the concert center of Manhattan, not to mention a saving of about one hour of travel to and from the city. So they listened to virtually

free performances of music, conducted upon the plan of the average Manhattan recital, for which from one dollar to two dollars is charged.

Typical of the high standard of offerings maintained throughout the series was the initial program, which enlisted as solo artists Maximilian Pilzer, the violinist, and Frank X. Doyle, the popular young tenor. The former offered Sarasate's "Zigeunerweisen," the Dvorak "Humoresque," the "Faust" Fantasia of Wieniawski and Tosti's "Devil's Trill," and he also played the violin obbligato to Tosti's song, "Ninon," sung effectively by Mr. Doyle, whose other numbers included a group of *lieder* by Beethoven and Schubert, a recitative and aria from Braga's opera, "Reginella" and songs by Del Riego and Fontenailles.

In each of the concerts that followed, audiences that thronged to capacity the auditorium of the Hebrew Educational Society Building heard two artists, as follows:



Leon M. Kramer, Director of Halevy Singing Society

Maud Klotz, the soprano, and Paul Kefer, 'cellist; Leo Ornstein, pianist, and Jan H. Kessler, violinist; Alois Trnka, violinist, and John Finnegan, the tenor soloist of St. Patrick's Cathedral; Marguerite Dunlap, contralto, and Hans Kronold, 'cellist.

The Music Lovers' Society of New York, as formed last November at the residence of R. Perlmutter, its chairman, is a practicable movement for bringing good music to the most densely populated section of the East Side. The primary purpose of organization was to present a series of con-

certs of classic music in Clinton Hall, in the heart of the Ghetto.

Auditorium of Diverse Uses

This auditorium is put to many and diverse uses during the course of the year. On Saturdays (the Orthodox Jewish Sabbath), it becomes a synagogue for two or three congregations meeting as many consecutive times, and during the week it is a place of assemblage for wedding and Bar-Mitzvah parties, funerals, balls and dancing classes and Jewish holiday festivals. When the initial concert of the Music Lovers' Series was given, on November 19, the hall was found to be singularly adaptable for concert purposes. In form and color design it presents somewhat the chaste simplicity and beauty of the old Mendelssohn Hall. Admission for the front half of the main floor seats was fixed at fifty cents and for the rear half and the balcony seats at twenty-five cents. The hall was completely filled before the performance opened.

The soloists were Mme. Eva Krantz, a Russian soprano, who has been styled by her East Side admirers the "Nihilist prima donna"; Mme. Lina Sosno, pianist; Hans Kronold, 'cellist; Henri Wolski, violinist, and Joseph Mann, tenor. A well-balanced program embraced arias from "Robert le Diable" and "Tosca," sung by Mme. Krantz; "Celeste Aida," delivered by Mr. Mann; the Wieniawski "Souvenir de Moscow," the Drigo-Auer "Serenata" and the Elman arrangement of Tchaikowsky's ballad, "None But the Weary Heart," played by Mr. Wolski; Bruch's "Ave Maria," the "Zigeunertanz" of Jeral and his own "Air Religieux," executed by Mr. Kronold, and Liszt's transcription of the "Rigoletto" quartet, played by Mme. Sosno, who also provided the accompaniments for the solo vocalists. Many encores followed the applause of a delighted yet manifestly discriminative audience.

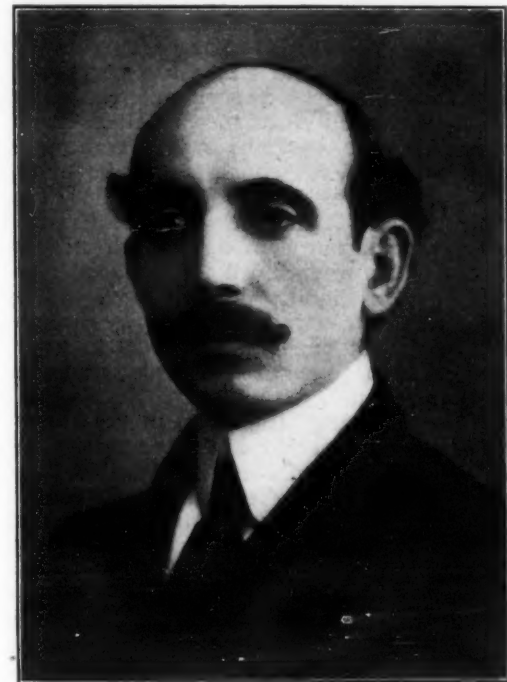
Three succeeding concerts were given on the evenings of Thanksgiving Day, New Year's Day and Washington's Birthday, and among the artists who appeared were Elizabeth Morrison, soprano; Mme. Paula Roccamora, mezzo-soprano; Yvonne Koeniger and Henriette Seidtlitz, pianists; Louis Rousseau, tenor; Maximilian Pilzer and Isidor Cohen, violinists, and Vladimir Dubinsky, 'cellist.

Types in East Side Audience

There was little difference in character between the audiences drawn from the Brownsville section and those drawn from the Ghetto. The attendance in both cases was representatively a working-class attendance. It was apparent from the expression of rapture in the faces of many of the young women and girls present—typical East Side workers—that they were hearing good music in the best sort of environment for the first time. The attending crowds were such as hitherto had been dependent locally for artistic recreation upon the Jewish drama, which, of late years, has found complete and diversified expression on the East Side, but to the exclusion of music of real quality. While the majority of those present was made up of young people, there was a goodly proportion of their elders. Many a hard-working father, bearded and garbed as faithful East Side types, and many a wearied mother, with the traditional Jewish wig, with its part-in-the-center, found keen enjoyment in listening to the masterpieces of song and instrumental literature.

In each of these movements there was developed the nucleus of an orchestral organization. While neither of these succeeded in giving more than one performance they awakened such a degree of enthusiasm among their respected followings as to establish beyond all doubt the need for permanent high class orchestral bodies in the vast Jewish quarters of the greater city.

Vladimir Dubinsky conducted the concert by the Manhattan Symphony Orchestra of fifty players, an outgrowth of the Music Lovers' movement, in the New Palm Garden, a spacious auditorium of excellent



R. Perlmutter, Chairman of Music Lovers' Society

acoustical qualities, in the Brownsville section of Brooklyn, on January 14. The occasion marked the Music Lovers' invasion of Brownsville, and with Maximilian Pilzer as soloist the new organization gave a really creditable account of itself, playing a tastefully arranged program that included the "Peer Gynt" Suite. Dissension broke the ranks of the orchestra, unfortunately, and when the date for the second concert arrived, on the following Sunday evening, a trio of soloists from the Clinton Hall concerts appeared to provide a chamber program as a substitute.

Like the Commonwealth Symphony Orchestra, which Julius Hopp founded last September, the Manhattan Symphony players had banded as a club. Similarly the Brooklyn Symphony Orchestra was organized late in the Winter as an outgrowth of the Brownsville Institute movement. This orchestra gave a concert also in the New Palm Garden on March 28 under the direction of V. Braham, the son of the musical director of Wallack's Theater in New York. The assisting soloist was a pianist, Sadie Silberfeld. A very large audience greeted the orchestra and the soloist and applauded with lively enthusiasm the rendition of an orchestral program that in the main was faulty, but that gave sure promise of future possibilities in the development of an ensemble.

Thirty Sunday Night Concerts

For the coming season the Arts and Sciences Institute of Brownsville plans a

[Continued on next page]

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Impresario Sigaldi in Europe Completing Arrangements for Season

MICHELE SIGALDI, the director of the opera company in the City of Mexico, left last week on the *Mauretania* for London and Milan. In the latter city he will complete his arrangements for costumes and scenery for the season of opera to be given in Mexico.

The season is to continue for twenty weeks, and will start on September 15. The opening performance will be "Aida." The repertoire is extensive and will include a number of operas which will be given for the first time in Mexico, such as "The Girl of the Golden West," "Andrea Chenier," Puccini's "Manon" and a new opera by Onofrio. Among the other works which will be given are "Norma," "La Juive," "Les Huguenots," "Trovatore," "Aida," "Otello," "Samson and Delilah," "Carmen," "Tosca" and others. Giuseppe Angelini has been engaged as conductor and the list of artists includes several who are favorably known in America, besides a number of Italian singers who have not been heard in this country.

Among the tenors are Alessandro Bonci, Gaudenzi, Salvatore Sciarretti and Francesco Zeni, a dramatic tenor, who has won much success in Italy and who will be heard in the leading rôles of "Norma," "Huguenots," "Trovatore," "La Juive," "Aida," "Otello," "Samson and Delilah" and "Carmen." After the Mexican season Mr. Zeni will probably be heard in Boston and Montreal.

Among the sopranos are Luisa Villani, Regina Vicarino and Herma Dalossy. The contraltos include Fanny Anitua and Blanche Hamilton Fox. Among the baritones are Ettore Campano, Francesco FredERICI and Luigi Trucchi, and the basses are Andres P. de Seguro and Armando Creti.



Francesco Zeni, One of Mr. Sigaldi's Leading Tenors

The performances will be given on an elaborate scale with an orchestra of sixty-five, a chorus of eighty and a large ballet.

AN ADMIRABLE CRICHTON OF WOMEN CONDUCTORS

[From the Philadelphia Public Ledger]

WHETHER or not Edla Soller, who has just arrived here to conduct an orchestra of thirty pieces for the entertainment of the patrons of a local park, is the only woman conductor of a male orchestra, as she claims, it has nothing to do with the girl herself.

She is a composite of almost everything that a man demands when in bachelorhood he foolishly builds for himself castles of air and paints in smoke that ideal woman. Physically she may be passed by with the words pretty, graceful blonde and twenty-three. Mentally she is equally charming,

being a born musician, sans too much temperament, a suffragist and a philosopher of rare instinct and divination. She feeds her philosophy on nature rather than by perusal of book lore. She is a big game hunter and a naturalist of much experience, despite her years. She is a horsewoman of exceptional ability and longs to get back to the wintry lakes and rivers of Norway and Sweden, so that she may add new laurels to her already acknowledged prowess on skates. She is as demure as a seminary girl, but at the same time always keen for a cross-country hike or a long ride astride a horse.

So much for her attainments, which she counts but secondary, but which many,

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As a musician she is better known abroad than here. She has mastered no less than twenty-eight instruments. She plays the piano well enough to have had her fame as a pianist wafted from an obscure village in Sweden to the ears of the King and Queen. She was three years old when she began playing the piano. When she was fifteen she was taken to court by the conductor of the Royal Opera in Stockholm. So delighted was the late King Oscar with the girl's playing that he took a medal from his chest and pinned it on the bosom of the child.

She plays the violin, the cornet, the saxophone, the oboe, the 'cello, the harp, the trombone, the trumpet, the clarinet and so many other instruments that there is no use tabulating them. See any big musical house's catalogue and read the names for yourself.

But if she has no other claim to distinction she may rest assured of recognition, because she does not claim to have played before "all the crowned heads of Europe." She has missed several. Some never called upon her and others were not at home when she called. But Emperor Wilhelm, Czar Nicholas, the late King Victor Emmanuel and one or two others have given her private audiences, at which she played her father's compositions on the piano and the choicest bits of Dvorak, Grieg, Bach and others on the violin and the 'cello.

Her father, by the way, conducted the Royal Opera at Copenhagen for many years. He retired to teach budding musicians and compose oratorios for festival work. As soon as Edla was able to sit up straight he began to guide her small fingers over the black and white keyboard. Later Mademoiselle went to the Royal Conservatory in Leipzig and now she has branched out into the paths wherein her father, her grandfather and her grandfather's father sought and won fame.

BANKER CARRIED A SPEAR

Admirer of Mme. Cahier Worked Hard to Secure Contralto's Autograph

Mme. Charles Cahier, the American contralto, recently received a request for an autograph from a prominent Serbian bank director, who justified his plea by relating an odd experience. The banker, it seems, had long been an admirer of Mme. Cahier, and had called at the stage door before a performance one evening in the hope of presenting his compliments. The hour was earlier than he had thought, and the door man mistook the visitor for a "super," a group of whom were waiting admittance. Appreciating the situation, the banker was seized with a whim to grasp the opportunity and spend the entire evening in the vicinity of his divinity.

"The opera was 'Lohengrin,'" he wrote in his note to the prima donna, "and I knew it almost backwards. I was herded with the other extra men into a dingy basement room where costumes and accoutrements were allotted, and then we were stationed in the wings in charge of a captain.

At last we marched bravely on. Had any of my friends recognized me they probably would have been stricken with apoplexy. I myself was on the verge of it, but I stood my trembling ground and for an entire act was almost within touching distance of the adorable *Ortrud*—to my mind the greatest on the German stage. Now may I have that autograph?"

The request was granted.

Milwaukee's Wagner Centenary in May

MILWAUKEE, July 25.—The Wagner Centennial Festival Association has been formed in Milwaukee by the members of various singing societies, consisting of the Milwaukee Musical Society, Arion Musical Club, A Capella Chorus, Milwaukee Männerchor and the Catholic Choral Club. According to the plans, a chorus of 1000 voices, the Theodore Thomas Orchestra of eighty-five pieces, and four prominent soloists not yet selected, will take part in the festival, marking the one-hundredth birthday anniversary of Richard Wagner. The date selected is May 20, 1913, and the concert will be given in the Auditorium. At the meeting at which the association was formed, officers were elected as follows: President, John E. Jones; vice-president, Dr. John E. Moeller; secretary, Hans A. Koenig; treasurer, Henry C. Schranck; Librarian, Oscar W. Traub. M. N. S.

Conducted 1,701 Berlin Opera Performances

After conducting his last performance in Berlin, Dr. Carl Muck made public a list of the operatic performances he had conducted during the nearly twenty years that he had been connected with the Royal Opera. Altogether there were 1,701 of these performances given under the bâton of the Boston Orchestra's new leader. "Cavalleria" is in the lead with 112, followed by "Lohengrin," with 103. "Tannhäuser" had 75, "Walküre" 66, "Götterdämmerung" 61, "Evangelimann" 60, "Magic Flute" and "Siegfried" each 59, "Freischütz" 53, "Rheingold" 51, "Fidelio" 49, "Carmen" 48, "Rosenkavalier" 43, "Flying Dutchman" 42.

Adeline Agostinelli, formerly of the Manhattan, has been singing *Mimi*, in addition to *Manon Lescaut*, at Covent Garden.

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PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York
 MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
 DELBERT L. LOOMIS, Asst. Treas., address, 505 Fifth Ave., New York
 LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

Published Every Saturday at 505 Fifth Avenue, New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

BOSTON OFFICE

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 Room 1001, 120 Boylston Street
 Long Distance Telephone
 570 Oxford

CHICAGO OFFICE

NICHOLAS DE VORE, Manager
 Chicago Musical College Building
 624 Michigan Boulevard

EUROPEAN OFFICE:

O. P. JACOB, Manager, Goltzstrasse 24, Berlin W., Germany
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Canada (including Postage) - - -	3.00
Foreign (including Postage) - - -	3.00
Single Copies - - -	.10

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New York, August 3, 1912

WHAT IS THE PIANO FOR?

Human life is everywhere contained within limits. That is what gives it its interest and value. Were it not that the nature of man were shaped within these limits he would be as formless as space itself. Whatever is to interest and delight man in the long run must happen within these limits of his possibilities and perceptions.

A man's strength covers but little range. Give him too much to do, or too little to do, and he quickly deteriorates.

A few vibrations too many, or too few, and the eye can no longer see. That which is to interest the eye must lie well within these limits and not fatigue it by driving it to their extremes.

Run the thermometer up a little too high, or down a few degrees too low, and man ceases to exist. There can be pleasurable life only when the temperature is kept well within these bearable extremes of hot or cold.

The ear is hemmed in by very close limits. Sound vanishes from the range of the ear when pitch goes a little too high or too low, and no pleasurable sensation in hearing is possible when sound becomes a little too loud or too soft.

All that interests us in life, all that is of value to us in our daily affairs, or our art, must lie so well within these limits of the faculties, so near the average of their possibilities, that we should not be fatigued, baffled, or repelled.

It is this great simple fact that all humanity is given only this little space in which to exercise its faculties, that lies at the base of Mr. Sinzig's plea for more fluidity and fineness of expression in piano playing, than vehemence, violence and assertiveness, as quoted on another page of this issue of MUSICAL AMERICA.

Simple and unsophisticated man who is not blasé, who has not learned the meaning of ennui, is interested in anything that strikes his attention. He does not require anything extreme. Any simple effect in the middle of the musical scale or the color scale will interest him.

After a time, however, he wears out the interest of these effects. He pushes the sound of his music farther up and down the scale and the color of his painting farther up and down the scale of light.

In music, not content with the ideas, in themselves, which are being expressed, he seeks to have them expressed as loudly as possible. He drives everything to its extremes in order to find out just how much room in the universe he really has to live in.

This is what has happened to the piano and piano playing. The delicate piano of the time of Mozart sufficed for the expression of musical thought in the form of melodies nicely harmonized. This musical thought became bigger and more powerful, as with Beethoven. Piano makers set to work to get more and better tone out of the piano, and succeeded in a marvellous manner. They made the strings sing louder, clearer and longer than they had sung before.

The art of the pianist developed. Pianists, no longer content with getting more out of the piano than those before them had done, now wanted to get the most possible out of it. Thus a Liszt arose, who pushed the scope of piano playing and the range of effects to be produced with the piano farther than any of his predecessors had done.

In these later days piano technic has been amazingly developed. Pianists and composers for the piano have rebelled so at this prison house of limitation in which, together with all the rest of humanity, they find themselves, that they have driven their art away from that medium normal place on the scale of human sensibilities where it gives untiring pleasure, and pushed it out to the edge of human perception and endurance, where it can only be followed by the straining of everyone concerned.

This is a futile thing. The happiness and the progress of humanity does not come by its hurling itself against the extremes of its faculties and capacities. To do that is not thinking, but raging.

Sane and beautiful progress comes not by fleeing away from that place in the scale of things where our faculties work easily and pleasurably, but by putting there a better thought than was there before.

If we have a melody of some merit, the next step in human progress is not to shriek that melody, but to write a better one. As a rule, however, it is only after humanity has tried the plan of shrieking its ideas that it finds the utter futility of such a course, and comes back to the normal and progressive supplanting of them by better ideas.

So it is with piano playing. The pianist's art to-day shrieks and screams. It was well that the conception of the piano and its possibilities should have grown beyond its status in Mozart's day. But the pianist's world has become intoxicated with the possibility of such a growth. They have pushed it up the scale of brilliance and vehemence until it has become as fatiguing and impossible to follow as would be the art of the painter who should paint all his pictures in the region of the ultra-violet rays.

The piano was never intended for a display of physical force—like the slot machine at a fair, which shows how hard you can pound, by the height to which you can send the weight. To convert the piano into such a machine should be no part of the true artist's ideal of equipment.

Perhaps the compositions of Debussy will draw the pianists back to a region of normal strength and beauty of tone where the fluidity and fineness asked for by Mr. Sinzig, in his timely and able article, are again to be found.

It is time, and past time, to call a halt upon the attempt to drive a pianist's art out of that portion of the universe in which man lives and must continue to live.

It is not screaming that we need, but reflection, and quiet and beautiful progress.

DE RESZKE'S RETURN

There is a host of opera-goers in America who will learn with great interest of the projected return of Jean de Reszke to the American operatic stage, as reported in the last issue of MUSICAL AMERICA.

The great Jean is one of the glorious memories of opera in America. He was an epoch-making artist, who combined genuine singing with the requirements of dramatic representation in so brilliant a manner as to make himself unequalled in his day and circumstance.

His return may be looked at with misgivings by many, but M. de Reszke is a man of judgment, and would scarcely make the attempt if he did not feel himself thoroughly capable of it. The great tenor could be less than he was during his triumphant years in America and still be a great artist, capable of giving delight.

His intention of again singing in America should receive moral support on all hands, for an encouraging attitude on the part of his old friends and prospective hearers will do much to put him at his best.

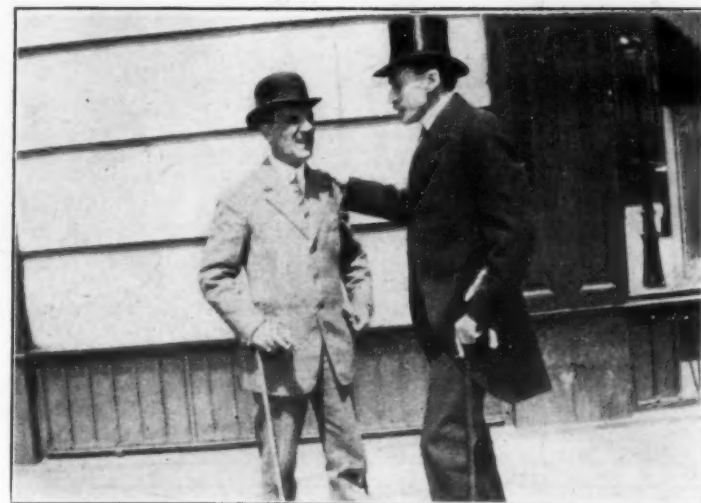
The opera singers of the rising school are good, but they are not beyond the possibility of learning from

such a one of the old guard as M. de Reszke; and from the American public he is sure of a great welcome.

JOHN LAVINE

The death of John Lavine marks the passing of another link between the musical activities of a generation past and those of to-day. A pioneer in the field of musical management, an associate with the important musical projects of the days of Patti, Scalchi, Christine Nilsson, of Mapleson, Abbey, Grau and Wolfsohn, he continued active until a few years ago exerting his influence for honesty and integrity in a field which had ample need of the enactment of the principles he represented. Mr. Lavine's association with MUSICAL AMERICA brought him in touch with a host of musical personages who learned to love him for his sincerity, his sympathetic interest and kindly advice. He saw MUSICAL AMERICA grow to its present estate, and it was a source of gratification to him in his last days that he had played an important rôle in the fulfillment of this paper's mission and in its success.

PERSONALITIES



Loudon Charlton and William J. Guard

When Howard Potter, personal representative of Edmond Clément, the French tenor, was in Paris last month he carried a small vest-pocket camera, which he delighted in aiming at unsuspecting celebrities he encountered on the boulevards. Herewith is shown an enlargement of one of his pictures, representing Loudon Charlton, the New York musical manager, and William J. Guard, the Metropolitan Opera Company press representative. Both of these gentlemen have displayed a chronic dislike of picture-taking devices and very few photographs of them exist—which accounts for Mr. Potter's pardonable pride in securing so characteristic and excellent a film.

Miller—Few of the many admirers of Christine Miller, the charming contralto, know that this singer, like so many of her calling, used to be a violinist of ability. Miss Miller relates that her violin playing was of great service to her in acquiring a sense of perfect intonation.

Huhn—When Bruno Huhn, the composer, formed a quartet to present his song cycle, "The Divan," he was in doubt as to the choice of a name, but finally selected "The Persian Cycle Quartet," and the attraction was advertised accordingly. A few days ago Loudon Charlton, who manages the quartet, received the following letter from the owner of an amusement park in Boone City, Pa.: "I seen your ad, and would say I am in the market for good turns. Cycle acts is a little stale; but if your people are genuine Persians it may help. Send on printed matter and bed-rock price."

Robsarté—Lionel Hayes Robsarté, the New York vocal teacher, is spending his vacation in a lonely spot in Canada, where he thought he would find complete rest from his hard work during the Winter. The last heard from him was a postal card which reads: "Ninety miles from nowhere. Black flies and mosquitoes; both eyes closed. Two chaps so crazed one of them died. This is some vacation!!! Best regards."

Persinger—While in London during his recent engagements there Louis Persinger, the American violinist, was entertained by Georg Henschel, the Baroness von Hutten and Paul Draper, grandson of the late Charles A. Dana. At the reception given by the Baroness von Hutten the young violinist astonished the guests by playing the piano with great skill.

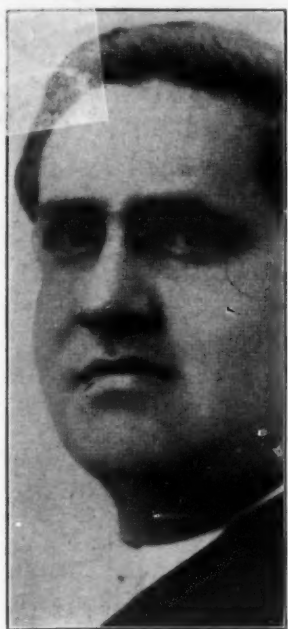
Bauer—"He is the least like a virtuoso, personally, of any man I ever knew," said Margaret Gorham Glaser, in giving her impressions of the "real Harold Bauer." Miss Glaser was a pupil of the famous pianist in Paris. "Nothing that he says or does is in the slightest degree abnormal. From the first you are impressed with his manliness, sincerity, simplicity and genuineness. As he is not a highly nervous man in private life, he is an easy teacher to work with."

Elman—During his last season Mischa Elman visited his native country, Russia, for the first time since he had attained celebrity, and had the honor of playing privately before the Empress Marie, who expressed keen delight at his performance. She showed her appreciation by presenting the violinist with a handsome scarfpin with the Royal Arms in diamonds.

Selling Musical Instruction in a Cleveland Department Store

Music Teaching Department, Started as Commercial Proposition,
Gaining Remarkable Results with Seven Hundred Pupils—Costs
Management \$9,000 Per Year and More than Pays for Self

CLEVELAND, July 27.—In the Bailey Company department store Cleveland possesses an enterprise which in one respect is unique in this or any other country. It has a music department which sells instruction upon various instruments, just as any other



Victor Sincere, Originator of Music Teaching Department.

commodity in the store is sold. It has about seven hundred pupils ranging from eight to sixty-two years of age. Victor Sincere, the manager of the store, is known in musical circles as a singer and an enthusiastic concert goer; and his friends say that he would gladly get up in the middle of the night to listen to a symphony. He was formerly a member of the Singers' Club and his compositions have been sung by that popular male chorus. Above all he is estimated as one of Cleveland's ablest business men.

Mr. Sincere says frankly that in starting his music school his aim was commercial. "The average piano salesman sits down at the instrument and plays his chords and arpeggios when the customer comes to him. But I said to my men, 'Go out among the people. Talk to them not only about pianos but offer to teach their children to play on the piano at prices which they can afford.' The result was that in a few months several teachers were occupied five or six hours a day and still the pupils came trooping in. There were not only children, but older members of the family. In one instance a mother, father and two children form the group which is studying at 'Bailey's'; in another case a grandmother, a mother and a granddaughter all come together for lessons.

"The best part of it is that there is no feeling of charity about the scheme. It is not the settlement idea, where the pupil's fee pays part of the expense and the remainder comes out of the pockets of philanthropic persons. Here the whole thing pays for itself. We spent \$9,000 on the school last year and more than got it back again."

Mr. Sincere's heart, however, is as large

as his brain. He soon advanced beyond the original business basis with which his idea started and became eagerly interested in the widespread influence which he saw was possible for his school to exert in the musical welfare of Cleveland. He placed all the active management of the school in the hands of Mark Max, a Hungarian gentleman with university education, but not a musician. Under his efficient direction a fine system has been established.

Teachers are engaged by the month, and for twelve months in the year, at salaries ranging from fifty to one hundred dollars per month. Classes are formed of two or three pupils. One of the modern keyboard harmony systems is employed for piano instruction. All lessons are an hour in length and backward pupils receive extra lessons, sometimes three in each week. There are strict examinations, at each of which the pupil passing with the highest marks has the privilege of entering two free pupils. The teaching is arranged for by the course. Two years' instruction costs \$32.50, a fee which is payable in small installments and generally means weekly payments of twenty-five or fifty cents. Tardiness is not permitted, nor absence from lessons without excuse. A truant officer is employed and careful reports are made to parents of any delinquency.

The school has been in operation for three years and gave its first public concert last December. Another will take place during the month of August, probably at Euclid Beach Park. The system of piano instruction makes for quick sight reading and a thorough understanding of chord and scale formation. A girl of fourteen who had studied a year and a half played accompaniments for Lila Robeson at the Winter concert, and this Cleveland contralto, who is engaged by the Metropolitan Opera Company for next season, said that the readiness of her young accompanist was simply amazing. A boy of the same age played for the bass soloist, W. C. Howell. Mendelssohn's "Spring Song" and the Rubinstein "Melody in F" figured on the program, performed by pupils who had received less than a year's instruction.

The violin department has recently been started and has at present thirty-nine pupils. The cornet is more popular, its pupils numbering ninety-five. Mr. Sincere recognizes the fact that up to the present time the school is still in its infancy and that the work of its pupils is of a primary character, but he declares he will meet any demand that may be made for advanced instruction and will furnish the best of teachers. He also reports that the success of his musical experiment is attracting much attention in the trade and that a Chicago firm is planning a music school on the same basis, to start with one thousand pupils.

ALICE BRADLEY.

A MACHINE TO REPRODUCE A PIANIST'S PERFORMANCE IN PHOTOGRAPHIC DETAIL

[From the Literary Digest]

TO record the performance of a pianist in such a way that it may be reproduced at will with all its peculiarities and individualities—to make a record, in short, that will turn the mechanical player with which it is used into a Paderewski or a Joseffy—if either of them officiated when the record was formed—this is the feat that has been successfully accomplished, we are told, by Melville Clark, of Chicago. Robert H. Moulton, who writes of it in *The Technical World* (Chicago, July), tells us that many of the ablest minds in the commercial field of music have been turned to the solution of this problem—that of devising a means for the making of music that shall be an actual and permanent record of a performance, instead of a mere musical score—and have pronounced it an impossibility. He goes on:

"There is a man in Chicago, however, Melville Clark, for whom the word impossibility has never held terrors. So he quietly set to work a couple of years ago, con-

vinced in his own mind that he would succeed where others had failed. Mr. Clark is generally acknowledged to be one of the greatest designers and builders of pianos and piano-players in the world. He was the first to build a piano-player to operate over the entire keyboard.

"Consequently when he announced a short time ago that he had perfected a device which would not only make a permanent record of a performance on a piano, but do it so faithfully and accurately that not a single eccentricity of the pianist's individuality would be lost, the respectful attention of the musical world was immediately forthcoming.

"Naturally there were many skeptics—men who desired to be shown. One of these was a pianist and composer of international reputation.

"Of course, Clark," he said, when told of the new invention, "I know you have accomplished wonders in your line. But in this case your claims sound, ah—"

"Preposterous?" said Mr. Clark. "Sure! I don't blame you at all for thinking so. But just come along to my office and see for yourself."

"Together they repaired to Mr. Clark's private office, where a piano was in readi-

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ness. In one corner of the room stood a little closet. The pianist also noticed that a wire ran from the electric light fixture in the middle of the room into the closet.

"Just a moment," said Mr. Clark, as he turned on the current. Immediately there issued from the closet the soft hum of a tiny dynamo.

"The recorder is in that closet," explained Mr. Clark, "and this current operates it. Now all you've got to do is to fire away, and the recorder will do the rest."

"The pianist fired. Resolved to make the job a good one and test the instrument to the limit of its capabilities he improvised a selection as fiery and brilliant as a thunderstorm.

"When he had finished Mr. Clark went into the closet and returned with a roll of paper, similar in appearance to those used on piano-players. Placing the roll in another piano with a reproducing attachment, he set the reproducer in motion with his feet.

"The effect was startling. The exactness of the record—even to the cunningly introduced 'accidentals'—made the very presence of the composer at the piano seem a certainty. His tempo, his style, his pedaling, the power of his stroke on the keys and the sensuous element—the expression—were reproduced in such an accurate way that the mechanism seemed to be endowed with a human mind.

"The operation of Mr. Clark's device—which he calls a recorder—may best be explained in the simple statement that the pressure of a button, turning on the electric current, sensitizes every playing part of the piano—keys, pedals, and all—to the slightest touch of the performer, and secures in perfect relation every playing movement made.

"While the importance of this achievement in the field of the mechanical player can be readily appreciated, its influence upon the development of musical history represents its chief value. It is from this standpoint that it appeals most to its inventor. He frankly states that he does not think it has commercial values.

"To be able to sit down at the piano, imprint one's individuality in all its phases upon the interpretation of any given musi-

cal composition, have the music so produced cut, and then to use it on a piano-player and hear oneself play, certainly seems the fulfilment of the composer's wildest dream.

"But that is not all. The recorder relieves the composer of the manual drudgery of putting his thoughts down on paper with pen or pencil. Also, it enables him to preserve the continuity of his thoughts, which is difficult when he is forced to stop to jot down his composition."

Possibly in the near future some one will tell us just how the "recorder" works, but the mechanical details are apparently a secret for the present—a fact that will make some malicious critics suspect Mr. Moulton's assurance that commercial success is not the inventor's aim.

COLUMBIA CHORAL CONCERTS

Noted Soloists in Three Works at the University

Walter Henry Hall, director of choral music at Columbia University, New York, will give his performances for the Summer session this year on the evenings of August 6 and 8.

On the first evening Handel's "Messiah" will be sung with the Festival Chorus of two hundred and fifty voices, and Marie Stoddart, soprano; Mildred Potter, contralto; Lambert Murphy, tenor, and Clifford Cairns, bass, as soloists. An orchestra of appropriate size will assist.

For the second evening the program will be made up of selections from Mendelssohn's "Saint Paul" and Wagner's "Die Meistersinger," in which the same four soloists will participate, the orchestra this time being increased to fifty-five men.

Caruso's Florence Villa Looted

FLORENCE, July 26.—Enrico Caruso's villa near here was entered by thieves today and many of the tenor's most valued art works stolen. This is the third time the villa has been entered.

Raoul Pugno, the French pianist, is a favorite subject with painters.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THOUGH many of the immortal nocturnes of the "most poetic" and at the same time "most sentimental" composer who ever lived, Frederic Chopin, have been transcribed by men like Pablo de Sarasate and August Wilhemj, one of the finest, the one in E Minor, op. 72,* has not, to the present reviewer's knowledge, been transcribed hitherto.

Leopold Auer, a man eminently suited to undertake the task, has recently published his transcription of it through the house of Jul. Heinr. Zimmerman, of Leipsic, and there will undoubtedly be few violinists on the concert platform who will not add this to their lists. Professor Auer has not only done transcriptions like the Drigo Sérénade and "Valse Bluettes," played here by his pupils, but he has done a number of original compositions, which are to be found in the catalogs of the leading European publishers, all of them bespeaking musicianship of the highest order. It is interesting to note that the only one heard in New York is a "Tarantelle de Concert," which Kathleen Parlow played at her Carnegie Hall recital this Winter in New York.

In transcribing this nocturne Professor Auer has allowed himself the greatest liberty. The original tonality has been retained, as the melody lies admirably for the violin in this key. Mr. Auer has added supporting harmonies in places where Chopin had none. In short he has actually rewritten the nocturne as a first-rate composer would have written it for the violin if he had conceived it for that instrument. And here Professor Auer must be congratulated for having given the academicians a stern rebuke. He has in two or three places changed F natural-F sharp to E sharp-F sharp, which no editor of new piano editions of the nocturnes has had the sense to do. Surely there is nothing of what Henry T. Finck has so cleverly termed "jumboism" in one of his books about the name of Chopin, and these changes show above all the arranger's accurate and musicianly mind. In one or two places a melodic phrase is carried out, as suggested by the original but not written in the piano edition. There are, of course, thirds, sixths, etc., and other species of double-stopping that violinists delight in, all wrought carefully and effectively. It would not be surprising if this nocturne in this praiseworthy transcription would reach something of the popularity of the Op. 9, No. 2, though it would be a pity if it were to become so hackneyed that one would not take the same pleasure in listening to its languorous morbidity as one does at present.

*NOCTURNE IN E MINOR, Op. 72. By Frederic Chopin. Transcribed for the Violin with Piano

Accompaniment by Leopold Auer. Published by Jul. Heinr. Zimmerman, Leipsic, Germany. Price, M 1.50.

ONE is not surprised these days in examining new compositions of Bruno Huhn to find works of exceptional merit. It is nothing more than one expects from a composer of Mr. Huhn's standing, and yet it must be recorded that in his "Destiny,"† a setting of Sir Edwin Arnold's lovely poem, for three-part chorus of women's voices, he has fairly outdone himself. It stands as one of the finest serious contributions to the literature of choruses for female voices made by a contemporary composer in some time. Mr. Huhn has not only found a suitable color-background for the poem, but has actually voiced every inflection, every nuance of the remarkable Arnold poem with a fidelity and subtlety of expression that commands admiration at once.

It is set in B flat minor, *Adagio e molto tranquillo*, in triple time, opening on a tremolo on low B flat, with a suggestion of the rhythmic character in the right hand, built on a triad in the main tonality. The second alto enters, followed immediately by the first alto and the soprano, a measure apart; the voice-writing—and here let it be said that this important portion of a choral composition is sadly neglected by many young composers—is exemplary, smooth and natural, the work of a musician who knows his art and who has a sufficient technic to stand him in good stead in his creative work. There are modulatory passages of real beauty on the second page and the *Andante con moto* section, with its syncopated accompaniment, is extremely fitting, leading up to the climax on a high A flat in the sopranos. Then comes a calm interlude of three measures in the piano returning to the first tempo; nine measures of the original movement close the song, ending on a quiet B flat major triad, with the syncopated rhythmic figure on the tonic, in octaves, in the piano.

Mr. Huhn has done nothing more worthy of close attention than this since his cycle, "The Divan," and his work will doubtless be carefully considered by all choral conductors who are on the lookout for new works of real merit. It is dedicated to Victor Harris, who is eminently fitted to produce it with his splendid St. Cecilia Club, the ablest of New York's women's choruses.

"Denny's Daughter," a song of Mr. Huhn's that has had considerable success as a solo song, appears, arranged by the composer, for chorus of male voices, a capella. The charm of this song, in Irish style, with its lovely cadences and flowing melodic lines, has won him many admirers and in its new form it should likewise be a popular addition to the repertoire of our male chorus organizations. Mr. Huhn has spent time and thought in making this arrangement; the part-writing is in his best style, which in the case of this composer needs no further comment.

range; the part-writing is in his best style, which in the case of this composer needs no further comment.

†"DESTINY." Part-Song for Three-Part Chorus of Women's Voices with Piano Accompaniment. By Bruno Huhn. Price, 10 cents net. "DENNY'S DAUGHTER." Part-Song for Chorus of Male Voices. By Bruno Huhn. Price, 10 cents net. Published by G. Schirmer, New York.

THREE new compositions by Frederick Stevenson, the Los Angeles composer and critic, are among the Summer months' novelties; two appear from the press of the John Church Company, "Ah, Those Days of Old,"† a serenade for a solo voice, piano accompaniment and violin or 'cello obbligato, and "The Ninety and Nine," while from the press of the Wilford Music Company comes an arioso for contralto, "The Salutation of the Dawn," for a solo voice with piano accompaniment and 'cello obbligato.

In these songs the composer shows excellent musicianship, a melodic flow that is worthy of note, and, what is perhaps most gratifying, he possesses the ability to state his ideas clearly and in a wholly rational and logical manner. In "Ah, Those Days of Old" there is a variety of movement and admirable handling of effects and the voice part contains many opportunities that will even please that singer who demands all styles of expression in a single song.

"The Ninety and Nine" is a type of sacred song that seems almost too legitimate! We, in America, have come to regard the average sacred song as a means of a composer's expressing those musical ideas of lesser value which he has in him. Mr. Stevenson's song is, however, finely wrought, carefully developed, and he is to be commended for the splendid writing of the accompaniment. As sacred songs are to be played on the organ the accompaniments should be written as this composer has done, in the manner of organ music, as it is perfectly possible to indicate the pedal part even when employing two staves. The song is dedicated to Clifford Lott, an American baritone, who created so favorable an impression in New York during the past Winter.

A text from the Sanskrit has offered Mr. Stevenson inspiration for his arioso. It is an interesting composition, fairly modern in style, and is written with fine ability throughout. The obbligato for 'cello plays an important part in the composition, and when done by a capable player adds considerably to the general effect. The work is also to be had for voice and piano alone, with violin obbligato, with string quartet and with full string orchestra. Mr. Stevenson has inscribed this work to the popular Italian opera composer, Giacomo Puccini.

†"AH, THOSE DAYS OF OLD." Song for a High Voice with Piano Accompaniment and Violin or Violoncello Obligato. By Frederick Stevenson, op. 63. Price, \$1.00. "THE NINETY AND NINE." Sacred Song. By Frederick Stevenson, op. 54. Price, 75 cents. Both published by The John Church Company, Cincinnati, New York and Chicago. "THE SALUTATION OF THE DAWN." Arioso for a Contralto Voice with Piano Accompaniment and Violoncello Obligato. Price, 80 cents. By Frederick Stevenson, Op. 56. Published by the Wilford Music Co., Los Angeles, California.

MALE choruses throughout the land will find interesting material in the new publications of the Oliver Ditson Company.† Two simple songs to be sung a capella are Clarence C. Robinson's "Outcasts" and "Knowledge," nicely written and exceedingly singable; for Memorial Day George B. Nevin's "The Blue and the Gray" and Alfred Wooler's "Memorial Flowers" are suitable and effective. William G. Hammond has two excellent songs in "About Clocks," a song that glee clubs will adopt at once, and "Who Has Robbed the Ocean Cave?" a more serious example of good part writing. A new arrangement of Eaton Faning's "Song of the Vikings," the work of A. H. Ryder, is good program material and R. Huntington Woodman's "Sweetheart" is readily seen to be the work of a musician of ability.

"Mountain Echoes," by Eduardo Marzo, op. 134, for three-part women's chorus, seems almost too simple in these modern days; it should, however, meet with the favor of small choruses through its melodic fluency and its avoidance of what is complex and involved. A. W. K.

†Part-Songs for Men's Voices: "OUTCASTS." "KNOWLEDGE." By Clarence C. Robinson. "THE BLUE AND THE GRAY." By George B. Nevin. "TWO MEMORIAL DAY SONGS." By Alfred Wooler. Price, 8 cents each. "ABOUT CLOCKS." "WHO HAS ROBBED THE OCEAN CAVE?" By William G. Hammond. Price, 10 cents each. "SWEETHEART." By R. Huntington Woodman. "SONG OF THE VIKINGS." By Eaton Faning. Arranged by A. H. Ryder. Price, 16 cents. "MOUNTAIN ECHOES." Part-Song for Women's Voices. By Eduardo Marzo. Op. 124. Price, 12 cents. All published by the Oliver Ditson Company, Boston, Mass.

Alice Nielsen at Monte Cateni

MILAN July 20.—Alice Nielsen, the American prima donna, is staying at Monte Cateni, the Italian Carlsbad.

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EMOTIONALISM IN RUSSIAN MUSIC

An Art That Differs from That of Other Countries Because So Completely Governed by Moods and Feelings—Why Foreign Interpreters of Russian Music Fail—Lyssenko a Type of Musicians of the Emotional School

By IVAN NARODNY

WHAT may be called emotional nationalism belongs more distinctly to Russian musicians than to artists of any other country. For this reason it is impossible for foreigners who do not know Russia and its peculiar spirit to perform its compositions with full sympathy. Russian art is founded more upon thousands of shades of human feeling and moods than upon technical brilliancies and artistic depth is valued far more than artistic skill. Symbolism expressed in terms of realism and with a strong humanitarian tendency is the keynote of Russian art.

There is always something naïve, primitive and childlike about most of Russia's singers and other musicians, as there is in the case of its composers. Unlike the west European musical artist, the Russian remains an intellectual vagabond and a type of the common people, with its good and bad qualities. Thus he is impractical and as little commercial as possible. Under such conditions he can hardly succeed abroad, where social tact and an eye to commercial advantages are essential. In mere cleverness in creating effects—a quality so much valued by American musical audiences—the Russians are absolutely lacking.

"I must tell you," said Chaliapine to me when he sang in New York, "that there is something strange about my work on the foreign stage. I never feel at home and I

never can create an atmosphere favorable to the best expression of myself. What it is I do not know.

"Every Russian is naturally a mystic," he continued. "In the beginning I was a deeply religious mystic and believed blindly. Then I pondered and read the mystic philosophy and came to a realization that art in its real and full sense is one of the greatest mysteries, although we may think it the most realistic thing in existence.

"The American audience is primitively realistic in its feeling for art and it demands effects which are nothing more or less than technical stunts. In my case I do not admit any such effects and always follow my mood and spontaneous inspiration. But this the audience does not understand and takes at once a critical attitude which always kills all the warmth and eloquence in my soul. On the other hand, I have no words to tell you how much at home I feel on my native stage. The air is full of welcome, all the faces reflect the slightest nuance of tone and gesture and thus the artist becomes one soul and body with his listeners. That's what I call beauty."

The Great Difference

In these words Mr. Chaliapine put his finger on the difference between Russian music produced by Russians themselves and by foreigners. The west European music is more or less related in a nationalistic sense, so that it does not make

so much difference when a German musician undertakes to produce Italian and French compositions as it does when he tries to produce Russian works. Because the question of mood and emotion, that plays the leading rôle in all Russian art, is of secondary significance elsewhere, it will always be a mistake to produce Russian operas abroad with foreign singers. This applies less to instrumental music, but even here the difference is enormous, as one finds when comparing Nikisch conducting a Tchaikowsky symphony with a Russian orchestra and with a foreign one.

Most difficult for a foreigner is the true Russian song. I doubt if even the best



Nicholas V. Lyssenko, Russian Composer and Authority on Folk Songs, with His Wife—The Picture Shows Them in National Costume at the Age of Twenty-five

singer of another nation can sing a Russian song as well as a mediocre singer of Slavic birth. There are so many nuances and curves and tone pictures that escape all but a born Russian. The timbre of a Russian voice carries so much in itself. Russian artists do not consider beauty as an expression and conception of the mind, but of the heart.

A unique and interesting type of living Russian musical geniuses is Nicholas Vitalievitch Lyssenko, father of the Little Russian folk music and an educator of highly admired personality. He more than any other of Russian musical personages is representative of the emotional school. A man of seventy years, he feels himself as young as twenty, earning his living as a piano teacher in Kieff. When some five years ago I visited him at his idyllic country house situated picturesquely on the shores of the Dnieper River he complained to me of the modern tendency to put realism on an intellectual instead of emotional foundation, in which he compared Balakireff with Richard Strauss, the former a realist in an emotional, the latter in an intellectual sense.

Music as an Aid to the Law

Born in 1842 near Kremenchug, Mr. Lyssenko studied law in Charkoff and later in Kieff and was for two years a judge in the province of Kieff. But instead of sitting in his court-room Lyssenko sat behind the piano, asking the people who came to be tried to listen to music instead of to prosaic law terms. The influence of his music was in many cases so hypnotizing that the contesting parties became reconciled. Even to criminals he preached music and sentenced hardly any one to prison. This was not pleasing to his superiors and he resigned to devote himself entirely to music.

In 1866 Lyssenko left Russia and studied

music for two years in Leipsic with Richter and Reinecke. Upon his return he took lessons for several years with Rimsky-Korsakoff in St. Petersburg. He published a series of vocal compositions on Little Russian themes and then collected and edited five volumes of folk songs. In 1896 he wrote the opera "Taras Bulba," which was produced with great success in Kieff. He composed four more operas, of which "Winter and Spring" may be considered the masterpiece.

Lyssenko is practically the only Russian composer of national comic operas. His "Tchernomorzy" is a fascinating piece, full of humor and poetic power. His comic operas have all had more success than his grand operas. They are popular and deeply romantic, without containing any signs of vulgarity. His series of five romantic song cycles, of which "Nevolnik" and "Platch Yaroslavny" are the best, are unequalled for emotional power and the novelty of their style.

TORONTO SCHOOL ENLARGED

Hambourg Conservatory Adds a Dramatic Department

TORONTO, CAN., July 30.—Prof. Michael Hambourg has added to his conservatory of music a new department in dramatic art and elocution, Aileen Barr, formerly of Sir Herbert Tree's companies, being placed in charge. Ernest J. Farmer, member of a well-known Toronto musical family, has been appointed a teacher of harmony and theory in the conservatory.

Dr. F. H. Torrington, the noted choral director, has gone to Cushing Island, Me., to spend his vacation.

Mabel Beddoe, the young Canadian contralto, now under Loudon Charlton's management, has made her own translation of Max Bruch's "Odyssey," which she recently sang with great success at Miami University.

Emile Taranto is undertaking a tour of the Canadian West for next season; he gave his first concert in Winnipeg twenty years ago, when its population was one-sixth its present proportions.

The Toronto Ladies' Quartet, a group of recognized Canadian artists, has completed an eight months' tour of the West.

The Toronto Conservatory of Music reopens on September 3. Many valuable additions to the equipment have been made, notably a large extension to the women's dormitory.

Local examinations are being conducted in the Canadian West for the first time by the Trinity College of Music of London, England. This institution was the first to undertake these examinations outside the British Isles and its examiners in their work travel to every corner of the British Empire.

Plans for next season's concerts of the National Chorus provide that special emphasis shall be placed upon Wagnerian numbers, in view of the forthcoming centenary of the composer.

Marion Ferguson, for twenty-five years the registrar of the Toronto Conservatory, was recently fêted by the teachers and former teachers and made the recipient of a generous purse.

R. B.

To Manage Sembrich's Tour

Mortimer Lazard, who has been associated at various times with the tours of Emma Calvé, the San Carlo Opera Company, Jan Kubelik, Emma Eames, Emilio de Gogorza, and others, and who last year managed the tour of John McCormack, is to be business manager for Mme. Marcella Sembrich and her company next Winter. Mr. Lazard is spending the Summer in Los Angeles and will return to New York late in September.



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MUSIC IN AMERICA IN 1783

A Contemporary German Account of Conditions in Charleston, S. C., Unearthed by Otto G. Sonneck—Concerts Given Bi-Monthly by a Fairly Complete Orchestra—Church Music of the Time

A CONTEMPORARY account of music in Charleston, S. C., in the year 1783, taken from a German source, is reproduced by O. G. Sonneck, head of the music department of the Library of Congress, in the current number of the *New Music Review*. In 1783 musical life in America was of course confined to the comparatively few prominent cities, and of these Charleston might be taken as fairly representative. The account in question throws light on the activities of the St. Cecilia Society as the center of Charleston's musical life—a society which is still in existence, though its present interests are more largely social than musical.

The article is contained in the first volume of "Musikalische Bibliothek," edited by von Eschstruth, published 1784. The historian is anonymous, but there is little doubt that he was a German, possibly an officer in the Colonial Army. Typical German grammatical errors appear in the article like "Ladies and Gentlemen," as Mr. Sonneck points out. The document is translated by Mr. Sonneck as follows:

ON MUSIC IN AMERICA, PRINCIPALLY AT CHARLESTON IN SOUTH CAROLINA, IN THE YEARS 1776 TO 1783.

St. G. 20 Dec. 1783.

Music is not cultivated in America as much as in Germany. In Rhode Island we found music upon our arrival there in 1776 almost unknown. Therefore the dancing at balls was done to the music of two negro violins. In Charleston there were concerts twice a month, by four first and three second violins, two violas, two violoncellos, two bassoons, one harpsichord, two clarinets or oboes, two flutes and two horns, [by no means a primitive orchestra, but a typical provincial orchestra in those days.—The transl.] The price of the ticket was half a guinea. We met there the following musical artists: *Franciskini* [Franceschini] an Italian and good violinist, *Ebercromby* [Abercromby] a Scotchman, also a violinist, *Walton*, a harpsichordist, born in Charleston [Peter Walton, advertised himself as of London.]. Compositions by [Joh. Christian], *Bach*, *Abel*, *Toesky* [Toeschi].

MUSIC AMONG ESQUIMAUX

Danish Researches Bring Much New Material to Light

The culture of the Esquimaux does not stand on so low a plane as generally thought. This among other things is shown particularly by their music. The well-known German-American ethnologist, Franz Boas, more than twenty years ago collected nineteen songs among the Esquimaux in the northern part of North America. Ten years later Dr. R. Stein had a still greater success in the extreme north of Greenland, where he brought together no fewer than thirty-nine Esquimaux songs.

The store is by no means exhausted, for Danish researches have made known much more material, and a recent publication in Copenhagen gives a comprehensive outlook over Esquimaux music in general. This has been made possible by the assistance of the phonograph, and its records have been made imperishable through the casting of the phonograph plates in bronze. These have found a place in the fine museum devoted to folk records in Copenhagen. They do not exist merely in this form but in musical notation as well, carefully prepared from the phonographic examples after having been sung by an Esquimaux, accompanied by a violin for greater accuracy of notes.

An investigation of the music in West Greenland shows, however, that it is not genuine in all respects but has been greatly influenced by the music of Europe. Danish inquirers were not a little astonished in many cases to hear their own pop-

stanz [Stamitz], *Kammel*, *Haydn*, *Lord Kelly*, *Fischer*, *Joseph Schmidt*, *Möller* and *Pichl*. However, *Handel* and even *Corelli* are still loved there.

The Englishman knows very well how to distinguish between a great composer and instrumental virtuoso and a poor one, but the accurate verdict of an American is restricted to vocalists. Ladies and Gentlemen [!] sing according to the usage of this country at social functions, particularly after the midday dinner, a song, one person after the other [presumably he means catches]. Of instruments, the clavecin, violin and viol d'amour are esteemed most. In England besides these, good oboists and flutists are appreciated. An oboist of the third regiment, by name of *Smith*, was a particularly powerful performer. Great singers or songstresses were not known in America during my sojourn there. The arias, which several aristocratic ladies sang at public concerts as dilettanti were written in the English language and were composed by *Arnold*, *Dibdin*, *Pinto*, *Weichsell* and others. Silence and attention during the music, however, one does not find in America as it really should be.

Church song consists in a chorale, which the organist first plays for the congregation in plain chords without any variations; then the chorale is sung by the congregation, the organist accompanying more fully with one or two additional "voices" [stops?], but pausing after each verse only until the congregation commences the next. Everybody sings so softly that one can hear the leader plainly among two or three hundred persons. The most powerful organ I saw in America had thirty-six stops, but, like all organs there, it had no pedal. Most of them have two, even three, manuals, but of the upper only one-half can be used, because it is "blind" from contra F to C, or because the keys are there only for the sake of appearance and are "unbroken." At the same time, most of the organs have powerful sixteen-foot basses. Music supports her master handsomely in America and one may speedily make a fortune through her.

"Of course," comments Mr. Sonneck in conclusion, "the historian could easily challenge a few of these statements. However, the object is not to criticize our anonymous historian, but to save his account from further oblivion."

ular songs and street melodies sung by the Esquimaux. Many of their songs resemble a sort of melodious recitation, and a peculiarity of Esquimaux music in general is that at the end of a melody the voice does not fall, but, on the contrary, rises.—*The Musician*.

Here to Sing in Strauss Operetta

Arriving on the *Caronia* in New York, July 26, were the foreign principals who will appear in "The Merry Countess," the new version of Johann Strauss's "Fledermaus," at the Casino Theater. They are Messrs. Maurice Farkoa, Thomas Shale, Claude Fleming and A. W. Baskcomb and Mabel Burnige. The American players include Josie Collins, Mlle. Dazie, Forrest Huff and Martin Brown.

Ernest Schelling Improved

LAUSANNE, July 26.—Ernest Schelling, the American pianist, who recently underwent an operation for appendicitis, showed much improvement to-day. Mrs. Schelling reported that this was the first good day her husband had passed since the operation.

An orchestra leader was working over a new musical play at a rehearsal with a widely known manager.

"That's too loud," interrupted the manager.

"I can't help it," returned the leader; "it calls for forte."

"All the same," answered the manager, "make it thirty-five."—*Metropolitan Magazine*.

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L. E. BEHYMER AS A MUSICAL PILGRIM IN EUROPE

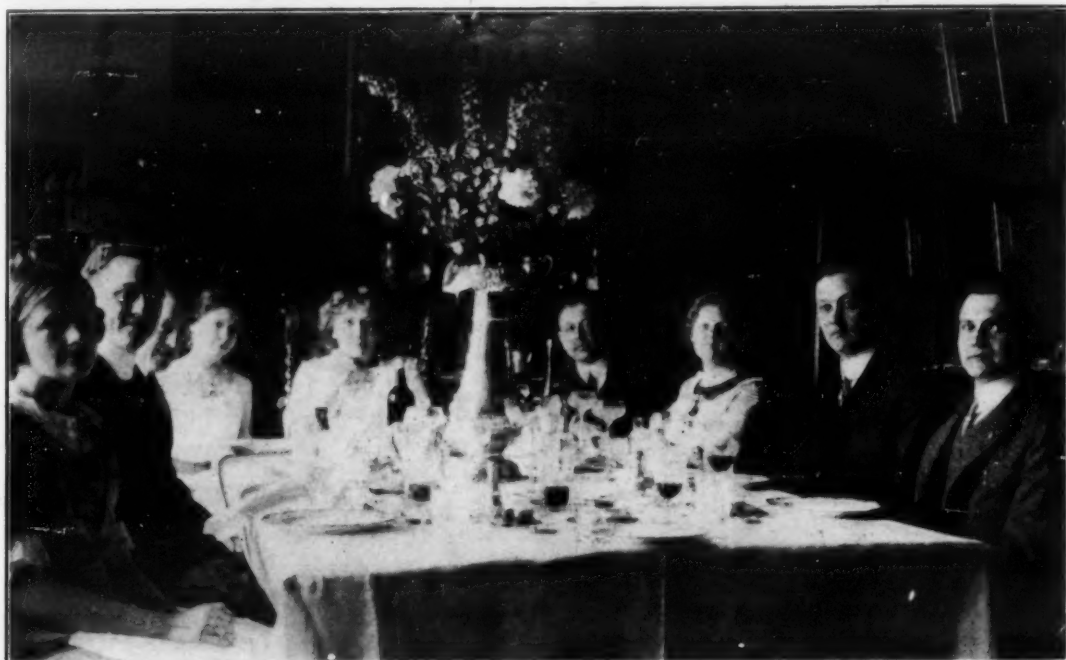
Los Angeles Impresario's Account of His Visit to Centers of Musical Activity and His Meetings with Schumann-Heink and Gadski—Impressions of European Conditions from an American Manager's Viewpoint

L. E. BEHYMER, the Los Angeles impresario, who is now enjoying a musical pilgrimage in Europe, has written a letter to *MUSICAL AMERICA* from Bayreuth, in which he gives an account of some of the happenings in the field of music abroad, as seen from the point of view of an American concert manager. The following are extracts from Mr. Behymer's letter:

"Have attended a few of the grand opera rehearsals and am absorbing the 'atmosphere' which seems to radiate from the musical stronghold on the hill. Most historic strongholds seem to have been built upon hills over here.

"In Hamburg, Mme. Schumann-Heink's old home, she gave us a splendid reception and my daughter and I had a 'bully' time. At Berlin Mme. Gadski entertained us delightfully. She comes to me for a tour of the Pacific Coast next year and is preparing an excellent repertoire of new material—three new recital programs built in that careful and artistic Gadski manner. She has a new idea in a Wagner program to be given in cities where a suitable orchestra may be secured, and some big numbers for regular symphony orchestra work. Edwin Schneider is to be her accompanist and they are working hard to perfect the programs. Mme. Gadski will open her season in the West and incidentally she will open the Western season as well.

"Mme. Gadski gave us a dinner and we



Mme. Johanna Gadski and a Number of Guests at Dinner in Her Berlin Home—Left to Right: Miss Gadski, a Niece of the Soprano; Edwin Schneider, Accompanist; Herr Burg, of the Hofburg Theater; Elsie Behymer; Mme. Gadski; Mr. Behymer; Gertrude Beswick, of Los Angeles; Mr. Anderson, a Chicago Baritone, and Reginald Deming, the Pasadena Organist. The Photograph Was Taken by Mme. Gadski's Daughter, Lotte Gadski Tauscher

met many delightful people. She has a most beautiful and artistic home and has gathered from all parts of the world things which appeal to those with artistic tastes.

"I arrived in Vienna just in time to hear the best portion of the Wiener Musikfest Woche. There was a philharmonic offering with Bruno Walter as director, when Mahler's Ninth Symphony was given so completely that the greatest music lovers bowed to the shrine of this latter-day composer, who has already come into his own over here—a somewhat tardy recognition, I must admit, and a chance which America

threw away to make good in her musical criticism and judgment of great men.

"Besides Berlin and Vienna I have 'done' Buda-Pesth, Prague and several other places, each one showing me why Europe is musical. Each hamlet or small city has a music tax, and if a visitor stays over ten days in a place he is taxed to help the music. They manage to have a hall somewhere and union prices are unknown. They love their music and must have it."

Mr. Behymer is to return to America on the *Cleveland*, leaving Hamburg on August 22.

VACATION DAYS WITH LOS ANGELES MUSICIANS

Many Prominent Artists Spending Summer Abroad—The Los Angeles Climate as a Lure to Teachers

LOS ANGELES, July 21.—"Vacation in a vacation land." That is the summary of Los Angeles's musical status these days. There was a time when the Southern California climate was recommended for a Winter visit; now it is coming to be appreciated also for a Summer stay. This has to do with the musical atmosphere, because, in the first place, it brings in thousands of cultured people who put their children into the hands of capable music teachers. In the next place music teachers all over the country have the same idea and come here to make a living, ignoring the other thousands that are doing the

same thing. The result is an average small living for the teacher.

Another musical effect of this climatic condition is to bring about more outdoor life, more attractions for the young—possibly more health but not more assiduity at practice. The vacation fever gets into the blood of parent and pupil alike and the former does not hold the latter to his tasks as he would in the East.

Although Los Angeles is as good a place to spend the Summer as can be found, and while many of the teachers recognize this and rest at home, many others tie themselves to other localities to secure the rest that comes from change and variety. I have at hand a list of thirty-five who will "vacate" at various points. A number will go to Europe for from two months to a year. For instance:

Mr. and Mrs. Louis Dreyfus have started for their year in Europe. They will rest a month in Switzerland and then put in most of the year in Paris in linguistic and musical studies.

L. E. Behymer isn't a professional mu-

sician, but he puts buttered bread into the mouths of the professional, which is better—for the latter. He and his daughter are enjoying Germany and England. They visit Mme. Schumann-Heink at Bayreuth. The daughter will continue vocal study in Paris.

Roland Paul, tenor, and wife are touring Europe. Mr. Paul has "arrived" in matters vocal and financial, and the trip is largely one of pleasure.

Wenzel Kopta, the veteran violinist, is also renewing his youth in a trip to Bohemia, where he has financial interests. In looking over some Theodore Thomas programs I found Kopta listed back as far as 1867 as violin soloist at a concert in New York. In this connection Mrs. Jennie Kempton, a local singer, is to be found listed with Thomas as soloist in 1863.

Arthur Alexander has given up his fine position as organist and choir director at Christ Church and is taking a year's study and travel in Europe. He is succeeded by his predecessor, William Edson Strobbridge, who is a man who can "come back."

Oscar Seiling is another violinist who can teach or travel, just as he pleases. During the next year it pleases him to travel in Europe hearing the best music.

Mrs. Gertrude Beswick, singer, is with the Behymer party at Bayreuth. Afterward she will stay in Paris for some time studying and hearing French opera.

George Aspinall and wife are in England. He is furbishing up his tenor tones in London while his wife visits relatives

in the shires. Later they will tour together before returning to this country.

J. B. Poulin, who has been succeeded as director of the Temple choir by E. A. Hyer of New York, is enjoying a trip to his native country around Quebec, Canada. Mr. Poulin still has the Ellis and Lyric Clubs.

Officers elected by the Dominant Club for the ensuing season are: President, Mrs. L. J. Selby; vice-president, Mrs. E. G. Voight; secretaries, Eva F. Pike and Kie J. Christin; treasurer, Bertha Wilbur; social manager, Ada Marsh Chick; membership committee, Mmes. E. S. Shank, Roth Hamilton and Lilly Link Brannon; program committee, Gertrude Ross, Mrs. W. N. Tiffany and Frieda Peycke. This club is the successful organization of women music teachers, which followed in the footsteps of the Gamut Club but which has maintained its integrity and ideals much better. W. F. G.

INDIANA CHAUTAUQUA MUSIC

Le Brun Opera Quartet in Scenes from Four Operas

NEW ALBANY, IND., July 25.—The New Albany Chautauqua Association has made an effort this year to bring to its patrons a class of musical attractions that it has not heretofore been able to present. Music is the predominating feature of the big list of this year's attractions. Leading the list of artists was the Antoinette Le Brun Grand Opera Quartet, consisting of Mme. Le Brun, soprano; Miss Wilson, contralto; Fitz Huttman, tenor, and Arthur Dean, bass baritone. On the first night of their engagement they gave the first and second acts of "Trovatore" and the second act of "Martha." In the second evening their offerings were "Cavalleria Rusticana" and the garden scene from "Faust." The operas were given with scenic equipment and most beautiful costumes. Aside from the excellent vocal work of the quartet their acting ability is far above the average. Altogether they made a most favorable impression.

Another attractive operatic quartet was the Kellogg-Haines Company, which gave a two-part program, consisting of "The Songs of the Sixties," in costume, and Suppe's one-act opera, "The Awakening of Galatea." The work of the singers was decidedly good.

Other musical attractions of worth were the Jess Pugh Trio, the Hussar Male Chorus, the Chicago Glee Club, the Weatherwax Concert Company, the Mendelssohn Quartet; Van Vechton Rogers, harpist; Fred Irwin, basso, and the Ladies' Spanish Orchestra. H. P.

Dr. Ethel Smyth Acquitted of Arson Charge

LONDON, July 26.—Dr. Ethel Smyth, the composer and militant suffragette, who was arrested Tuesday on the charge of attempting to set fire to Colonial Secretary Harcourt's country residence, was discharged to-day. The witnesses failed to identify her. Dr. Smyth, who has already suffered imprisonment for the cause of woman suffrage, has written a choral satire, "1910," which is described as a grotesque symphony of suffragists, anti-suffragists and a Parliament Square riot. She has decided to sue for false arrest.

A new opera, "The Eagle," by Jean Nouguès, composer of "Quo Vadis?" will open the new season at the Gaité-Lyrique, Paris.

The next festival of the General German Composers' Association will be held in Jena.

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MID-SUMMER MUSICALE IN ST. PAUL

Songs by Mr. Wallis and Miss Wharry with Latter as Accompanist

ST. PAUL, MINN., July 25.—Excellent tone production was one of the delightful features in the singing of Frederic Wallis, baritone, who was presented in a private musicale by Aurelia Wharry, the St. Paul soprano. Miss Wharry appeared in the rôle of accompanist and also in a group of songs with Leopold Bruenner at the piano. Together these singers stood as worthy exponents of the Braggiotti system of voice culture.

Mr. Wallis has headquarters in Kansas City, where he has a large class of pupils, and his influence in giving them a good method and sound musicianship is doing its share toward raising the singing standard in Kansas City. As a concert singer Mr. Wallis has made an enviable reputation, having sung repeatedly with the Minneapolis Symphony Orchestra. He is frequently called upon by managers in emergency as one artist who is "always ready."

One of the recent pupils' recitals was that given by a group of eight young women who demonstrated the value of their training with Mrs. F. H. Snyder. The excellent acoustics of the music room at Mrs. Snyder's country home made more effective the display of singing, which showed a creditable degree of artistic achievement. Those participating were Lucile Wallter, Gertrude Armstrong, Olive Emerson, Sarah Norden, Fanny Lifpritz, Alma Peterson, Sylvia Thorgrimsen and Mrs. Mabel Durose. Ina Grange exhibited her usual proficiency as accompanist.

Special interest was given the occasion through the presence of Gertrude San Souci, some of whose new songs were sung by Alma Peterson with the composer at the piano. Particularly did the fresh and vigorous character of "The Heart of the World" appeal to the audience, who were reminded by the action and atmosphere of the song of Mrs. H. H. A. Beach's "The Years at the Spring."

A class of advanced piano pupils exhibiting in their recital expert training along the line of real musicianship was that of E. G. Murdock. A program exacting in its requirements and notably interesting



Aurelia Wharry, the Soprano, and Frederic Wallis, Baritone, on an Outing Near St. Paul

was played by Edith Frost, Howard Elliott, Jr., Harriet Allen, Jeannette Bechhoffer and M. Grace Berrisford.

Gertrude E. Hall introduced her pupils in her annual recital with a program by Cornelia Patterson, Louise Colville, Beatrice Weindenborner, Octavia Thompson, Doris Dwyer, Kathryn Patterson and Mrs. Alice Crosby Carter.

Leopold Bruenner's piano pupils made a good showing in musical conception and creditable performance in a program drawn from classic and romantic composers. Those appearing were Rose Gehan, Elizabeth Ley, Ruth Longren, Amelia Damcke and Florence Schoch.

In a program of songs by pupils of Mrs. Thurston, fourteen singers appearing, there were several of exceptional natural quality and an intelligent application of the principles of good singing. Those taking part were Grace Reed, Ella Hedwig Scheim, Olga Wahlquist, Helen Harris, Irene Simmons, Beulah Mounts, the Misses Forester and Simmons, Mrs. Franklin Gifford, Mrs. Alveda Elhlund Tofgren, Mrs. Edwin Olander, Mrs. George Campbell. The ac-

companists were Mrs. Hermann Abels and Florence Campbell.

Two of Mrs. De Wolf's pupils, Grace Whitney and Carl Larsen, marked the close of the season with a successful concert in Faribault, Bessie Godkin appearing as accompanist.

The St. Paul College of Music, Errico Sausanne director, has sponsored several pupils' recitals and graduated a class bearing the stamp of good training in thorough courses. F. L. C. B.

LHÉVINNE'S LITTLE JOKE

Russian Pianist Poses as Music Student During a Walk in Berlin

While walking in the outskirts of Berlin a few weeks ago, Josef Lhévinne, who is passionately fond of flowers, stopped to admire some roses in front of a small cottage bearing a placard "Music Teacher." So impressed was the pianist by the beauty of the posies that he did not notice the owner, a sweet-faced young woman, who opened the door suddenly, and inquired, "You wish music lessons?" Acting on an impulse Lhévinne nodded, and followed the teacher into the house.

In response to her questions he explained he could play a "little," and finally stiffening his fingers, pounded out a few exercises and a simple tune. With great pains the little teacher explained the rudiments of the keyboard, while Lhévinne laboriously followed her instructions. At the conclusion of the lesson he solemnly paid the fee of two marks, and the teacher left the room to secure change. During her absence Lhévinne seated himself and started to play a composition that has stirred his audiences everywhere. The teacher re-entering the room, threw up her hands, exclaiming in wonderment: "And you wish me to teach you?"

Lhévinne explained his little joke, and the two became warm friends; so much so, in fact, that the little teacher is now one of his regular pupils at Wannsee.

Emma Calvé is to be heard again in Paris, after a long absence, in the Fall.



"Now that you have heard my daughter sing, would you advise me to send her abroad to finish her musical studies?" "Why not finish them right here and now?"—*Milwaukee Sentinel*.

When the Opera Club was preparing for the very meritorious performance it is putting on this week, an applicant turned up who impressed the manager in spite of the defects in her voice. He was so hypnotized that he tried to get her a place.

"She's the most remarkable woman I ever knew!" he assured the stage manager.

"But she can't sing." "I know. She thinks she can sing, but she can't."

"But that isn't remarkable. Most women who think they can sing, can't."

"I know. But this one never tries."—*Cleveland Plain Dealer*.

Mrs. R. E. Hall, a teacher at the Conservatory of Music, is blessed with both a substantial figure and a humorous disposition. A few days ago when a friend in greeting called her "Lady Hall" she laughed and said:

"That reminds me of a jolt my vanity received once when I allowed my—er—rotund appearance to annoy me, which was, of course, when I first began to acquire it. A pupil of mine had fallen into the fashion of calling me 'Lady Corridor.' Somewhat puzzled at the appellation I asked her why the paraphrase on my short but euphonious name."

"Why, a corridor means a wide hall," she said. "I don't ask useless questions any more."—*Kansas City Journal*.

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KNOXVILLE SUMMER CONCERT

Artists of National Fame in Week of Good Music

KNOXVILLE, TENN., July 20.—Several artists of national reputation appeared in the week of concerts just closed at the Summer School of the South. Among these were Reed Miller, tenor; Florence Hinkle, soprano; Nevada Van Der Veer Miller, contralto; Frederick Weld, bass; Jules Falk, violinist; Fritz Bruch, cellist; besides Frank Nelson, the local pianist.

An interesting feature of the Wednesday evening program was the Schubert Trio, played with rare excellence by Messrs. Falk, Bruch and Nelson. Mr. Falk received five recalls after his artistic playing of the Bach Concerto. Mr. Miller offered a group of songs of which a favorite was a number of his own composition. Of Mr. Weld's selections the most appreciated were "The River," by Elgar, and "Four-Way Lodge."

In the Thursday evening concert, which was the most favorably received of any given during the series, the especial attraction was the quartet numbers of the four noted singers. These included a series of Servian folk songs by Georg Henschel and four Gypsy songs of Brahms.

In the concert of July 15 Miss Hinkle proved the high quality of her vocal resources with "Depuis le Jour," from "Louise" and Cadman's "From the Land of the Sky-Blue Water." As an encore to her popular group of songs she sang "Will o' the Wisp," by Charles Gilbert Spross. Mr. Falk's chief number on this evening was the Saint-Saëns Introduction and Rondo Capriccio, the exactions of which the violinist met with ease. For encores he added a Mozart Minuet and "Träumerei." In the concert of July 18 the young violinist offered the Sarasate Gypsy Dance, in which he displayed remarkable technic.

Boston Baritone's Mid-Summer Recital

BOSTON, July 29.—A. E. Prescott, the baritone, though he had a most active season, is continuing his work far into the Summer, as shown by the interesting program given by him at the home of Howard F. Chappell at North Cohasset, on the morning of July 13. His program included fifteen songs ranging from Beethoven, Mozart and Handel to the modern French school, of which Mr. Prescott has made a special study. He has a wide range and a



Mme. Morena as "Brünnhilde"

BERTA MORENA, the famous Wagnerian soprano of the Metropolitan Opera House, has been a much-sought singer since her return to her native country. In Munich, which claims the distinction of having discovered the great artist and of having witnessed her greatest triumphs, she appeared in "Tristan and Isolde," singing *Isolde* for the first time before her home audience. Expectations

of a new triumph for Morena in this most difficult rôle were, naturally, at the highest pitch, and these expectations were fully realized. There was a huge audience which, at the end of each act, shouted bravos and waved handkerchiefs. At the end of the performance the management was compelled to turn out the lights in order to induce the crowd to disperse. This memorable performance took place on June 29.

Miss Morena was greeted with equal enthusiasm at all the other performances at which she appeared as guest, notably at the Wagner Festival in Zurich, where she sang

all the "Ring" performances, that is to say, the three *Brünnhilde* rôles, in five days. She also sang the same rôles at Budapest. At Cologne and Nuremberg Miss



Mme. Morena as "Santuzza"

ward Kreiser, Ralph Kinder, Homer N. Bartlett and James H. Rogers. As a whole the program, which was well played, proved to be interesting. The work which commanded the greatest enthusiasm and approval was Mr. Bartlett's Suite in C, op. 205, a work of large proportions, containing excellent musical ideas and carefully written. The press of this city spoke with much approving emphasis about the Bartlett suite.

Liverpool Concert of Organ Works by Americans

LIVERPOOL, ENGLAND, July 15.—Westlake-Morgan, an organist of ability, presented to his audience in St. George's Hall on last Saturday afternoon a recital program made up entirely of works for the organ by American composers. The Americans represented were H. Brooks Day, F. Flaxington Harker, J. Frank Frysinger, Ed-



Mme. Morena as "Elizabeth"

Morena was engaged to sing the rôle of *Sieglinde*, in which she has earned international fame. On August 22 she will sing *Isolde* again in her native city and will participate in the "Nibelungen Ring" from August 27 to 31. Her Fall season is booked solidly with guest performances in various cities, but before that Miss Morena will take a well-earned rest at Castle Steinach, Bavaria.

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STANDARDS FOR PIANO TEACHERS

With Particular Reference to the Power of Concentration—The Problem from the Physical and Psychological Viewpoints as Discussed by Louis Stillman

"THE standard of musicianship for piano teachers" was discussed in the following article at the recent convention of the New York State Music Teachers' Association by Louis Stillman, the pianist and teacher of New York City:

The power of concentration is a mental compound of interest and attention.

Velocity, in the earlier stages of piano instruction, is the result of physical activity in certain restricted technical forms.

When attention and interest have been maintained for some time they yield as product and manifestation of a separate faculty the "power of concentration."

Velocity develops if the same note succession is practised for an indefinite period.

Repeating the same note succession continuously annihilates both attention and interest. It requires a superhuman effort to direct and hold attention active while performing the same sequence daily. The reflexes develop and automatically perform the motions, but unless technical forms are used which force the student to give active attention to daily work, the reflexes increase in ability, while the mental control over the action decreases gradually until it finally ceases. One page after another or one exercise after another may be played almost unconsciously.

Concentration does not and cannot exist independently of its attributes, attention and interest. It is only permanent and in a state of development as long as its dependent elements, attention and interest, are

observed and considered in the selection of material for keyboard practice.

Just as soon as attention begins to fluctuate, the ability to concentrate is checked, necessitating thousands of motions and a much longer time to do what would be reduced to a minimum if the law of attention and its product, concentration, were being developed.

No matter what we do, the most difficult part of our task is getting and keeping control over our own mind. Piano playing employs such a complex combination of mental, physical and emotional processes that it presents an extreme case for solution. Indeed, it might be stated as an axiom that "he who masters his own mind will have little difficulty in mastering the piano."

Major and Minor Scales

Major, F minor, diminished and dominant seventh chords seem to be the basic musical material over which the mind and fingers must have absolute control. Technical forms must be based upon this material, otherwise the student may be able to recite the chords or scales, but not be able to think of them at the piano while playing.

Just because the mind is the controlling factor and ultimate guide it is entitled to the first consideration in compiling the material so as constantly to force attention to keys and chords.

Muscles develop in proportion to the fullness of their contractions and expansions. They grow strong through the operation of a natural law. The muscular tissue increases in strength whether one plays the piano, tennis, or golf. Consequently it follows that the muscles develop in proportion to the way they are taxed. If attention is active during the time devoted to acquiring technical forms the power to think through these channels should follow.

Concentration may be defined as the power to sustain attention for a definite period on a definite subject at a definite time.

The psychologist, Titchener, in a lecture given at Columbia, defined concentration as the road to assured result through the element of consciousness and one which has consciousness itself as its goal. He also says: "Concentration is a faculty whose operation produces certain voluntary changes and prevents certain involuntary changes in the mental life."

Division of Consciousness

Prof. James divides consciousness into two parts. He calls these parts the center of focus and the marginal consciousness. During the operation of attention or its product, concentration, the volitional thought adheres to the center of focus, the power to concentrate prevents any other thoughts or impressions or observations which may pass through the marginal consciousness in panoramic review from disturbing or checking the stream of purposeful mental activity.

The first time a five-finger exercise of the usual sort is put in practice the center of focus will contain in succession the time, the notes, the fingering, and the accent. The pupil will probably be asked to beat time with a pencil. Of course, this brings out a clear impression of the rhythm, but it soon passes into the subconscious mind, and exerts no influence at all toward developing concentration. Then the pupil will be asked to read the notes. This makes the progression clear, to start with, but soon they also recede from the center of focus and the marginal consciousness, leaving no vestige of mental development. The same may be said of the fingering and each additional factor which is added from one time to another. Beating the time, reading the notes, and the fingering would have been a good start toward the as yet far-off goal, concentration; but, if a simple diatonic progression is used, we cannot expect a pupil to retain interest for very long. Though

conscientious pupils practise daily a study of this kind, no mental development results from that practice, because they are not interested, and consequently giving no active attention to what they are playing.

Each time a variation in rhythm is undertaken it brings attention to the center of focus for a few days; then the reflexes go ahead, making numerous repetitions and muscular growth continues, while mental development is checked.

Directing attention to each finger, hand and arm motion serves the purpose of attention for a short time, and then it, too, becomes reflex. The moment attention begins to waver, progress in mental control is interrupted.

Barrier Between Mind and Fingers

To develop the reflexes so that they are capable of performing with velocity certain technical forms without actively following an intellectual concept of what they are doing, is to deliberately place an impenetrable barrier between the mind and the fingers. Each new composition will have to be kept in practice until the reflexes have learned to strike each note automatically. This manner of learning a composition necessitates thousands of repetitions, and takes a very much longer time than is necessary, if conscious control has been developed.

If the student is taught motions only in one key, with the idea of learning to play with velocity, it is hard to see how he can possibly escape becoming a little motion-making machine—velocity his object—training the reflexes to perfection, so that he can play without thinking about what he is doing during a performance on the keyboard. All the spontaneity which depends upon the power to think and feel at the same time remains a sub-conscious longing, because it cannot manifest itself through an automatic action of the reflexes.

It hardly seems possible that any vital mental development can be gained by trying to make the reflexes act automatically and for the following reasons: Interest cannot be awakened by the same note succession.

Attention cannot be kept in the center of focus unless there is something which requires attention. The same stimuli soon lose their power to hold attention active.

Occasionally attention may get into the marginal consciousness, but it is not likely to stay there long.

Speed becomes the sole aim of the pupil. He will pursue velocity with an avidity that amounts almost to insanity. He will work like a demon to acquire speed and then continue his demoniac attacks daily to keep it. He spends an amount of time all out

of proportion with the importance of his achievement.

Holding the Attention Active

How can the attention be held active?

One way, perhaps the easiest, is to give things which are easy to understand and difficult to do.

This forces the attention to a thought unit. When it is learned so that it can be played consecutively through all keys in a slow tempo without hesitating or stumbling, it is time to add some other thought unit to it, thereby making a larger or more complex unit—but a unit none the less. Speed should not be attempted.

(1) After playing a thumb exercise through all keys it might be combined with (2) a repeated note study. When this has been played through all keys (3) the thumb exercise may be played with a three-finger study, (4) then the thumb exercise with 3rds, (5) then the thumb exercise with 6ths, (6) then the thumb exercise with octaves, (7) then the thumb exercise with broken octaves, (8) then the thumb exercise in 3rds, (9) then the thumb exercise in 6ths, (10) then the thumb exercise in 10ths, (11) then the thumb exercise with octaves a 3rd apart, (12) then the thumb exercise with octaves a 6th apart, (13) then the thumb exercise with octaves a 10th apart.

The above series is constructive, and the arrangement seems consistent. As the student progresses from one form to another, and from one key to another, major and minor, the power to hold attention, together with its product, concentration, will grow until it becomes a permanent mental factor assisting the pupils to learn note successions quickly and giving them the ability to think in the key in which they are playing.

The amount of material is adequate, as it enables the teacher to give one new exercise a week for six years. There are thirteen different forms which must be played through the 12 major and 12 minor keys; besides, the simple forms of each exercise should be played through the 24 keys.

Rehearsals of Damrosch Comic Opera Begun

Henrietta Wakefield, who is to sing the leading rôle in the new Damrosch comic opera, "The Dove of Peace," returned to New York last week to begin rehearsals. Mme. Wakefield will have the rôle of a young Spanish girl, *Juanita*. The opera will be produced in Philadelphia in September.

Barritz, the popular French resort, is to have an attractive season of opera, with "stars" from Paris, in September.

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New York Firm Directing Tours of Many Famous Artists Next Season

Haensel & Jones, one of the important firms of New York concert managers, has announced its list of artists for the coming season. The list includes many celebrities of the first rank.

Haensel & Jones stand in a unique position as being the only managers who have had under their direct control for the past three years a large symphonic organization. In this time they have arranged all of the tours of the New York Symphony Orchestra, Walter Damrosch conductor, including the Isidora Duncan tour, all of which have been successful.

Some of these tours have extended from coast to coast and the orchestra on the outward and return trips has appeared in practically every State in the Union. This organization regularly makes a two weeks' mid-Winter tour and a Spring tour of six or more weeks, appearing at the most important festivals. In over two hundred concerts in the past three years the orchestra has traveled over 30,000 miles without missing a concert.

The list of singers to be booked this year is headed by such artists as Alessandro Bonci, Jeanne Jomelli, Leo Slezak, Jeanne Gerville-Réache, Ellison Van Hoose, Gertrude Rennyson, Nina Dimitrieff, Margaret Goetz-Kellner, Edna Blanche Showalter, Christine Miller, Florence Mulford, Beatrice McCue, J. H. Campbell, Charles Kitchell, Horatio Connell, Marcus Kellerman and Arthur Middleton.

Germaine Schnitzer, the Austrian pianist, will return this season for a compre-



Spencer Jones (on the Left) and Fitzhugh Haensel, the New York Musical Managers

hensive tour; and Herma Menth, a young Hungarian pianist, will make her initial tour. Adriano Ariani and Isabel Hauser, pianists, will likewise appear.

Among the violinists Arthur Hartmann will make his third tour under this management for the entire season. David and Clara Mannes will be heard in ensemble and the Saslavsky String Quartet will go on tour. Paulo Gruppe, the Dutch 'cellist, will return for another series of concerts in America. The New York Symphony Orchestra will make its customary tours under the management of Haensel & Jones.

his rôles in the Italian operas in Italian. It is natural that in a city in which so much French is spoken the French repertoire should occupy a prominent place, but I do not intend that my opera house shall become provincial. On the contrary, I want it to be as cosmopolitan as I can make it, because, as you know, real art knows no country."

MIDDLE WEST TO HEAR STOKOWSKI ORCHESTRA

Philadelphia Organization Booked to Appear in Six Cities in Early Season Tour, Closing in Pittsburgh

PHILADELPHIA, July 27.—The Philadelphia Orchestra management has just completed plans for the first touring week of the orchestra, from December 9 to 14. The week will include appearances at Columbus, O., on December 9; at Detroit, December 10; at Toledo, O., December 11; at Cleveland, December 12; at Akron, December 13, and closing with Pittsburgh on December 14.

The Pittsburgh engagement is particularly interesting, since, after learning that the Philadelphia Orchestra had engaged Leopold Stokowski for the coming season, the Pittsburgh Association, which was arranging with another orchestra to open the season late in November, changed its plans and decided to insure a more brilliant first concert by taking the Philadelphia Orchestra and Mr. Stokowski. There is very great interest in Pittsburgh in the work of the new conductor with the orchestra, which gave such supreme satisfaction there last Winter.

Mr. Stokowski expects to arrive in Philadelphia late in September. All his preliminary work in connection with the season will be done on the other side. He has just been touring Switzerland with his wife and friends, and did a little climbing on the Mont Blanc glaciers by way of exercise.

GERMAN DAY IN AMSTERDAM

Florence Hinkle and Mr. Kotlarsky in Opening Concert

AMSTERDAM, N. Y., July 27.—Under the auspices of the German-American Alliance the fourth annual German day was inaugurated on July 24 with a concert in which the leading performers were Florence Hinkle, the noted soprano; Sergei Kotlarsky, the Russian violinist, and Maud Clark, harpist.

Dr. Julius Schiller, the chairman of the German day committee, opened the program with an address of welcome and he also officiated as the resourceful accompanist for the various soloists. Miss Hinkle's opening number was *Micaela's* aria from "Carmen" and the singer at once established herself in the favor of the audience. Her response to the applause was "Will o' the Wisp," by Charles Gilbert Spross, in which Miss Hinkle's vocal gifts were most happily employed. Her succeeding group of four songs showed a grasp of the varying essentials of *lieder* singing, "At Rest," by Hugo Wolf, being notably pleasing.

Young Mr. Kotlarsky displayed an admirable conception of the Tchaikowsky violin concerto, and his playing revealed the highly sensitized nature of his temperament. As an encore he offered the Dvorak "Humoresque." Later the violinist scored strongly with Kreisler's "Schön Rosmarin" and "Liebes Freud," adding Sarasate's "Spanish Dance" as an extra number.

Miss Clark won the approval of the audience with two harp solos, "Reverie," by Lorenzi, and "Winter," by Thomas. The Arion Singing Society sang several artistic selections with William Noller as conductor.

FIRST WORK THEN PLAY IN VACATION OF DAGMAR RUBNER



Snapshot of Dagmar de C. Rubner Taken at Cragmoor, N. Y., Where the Young Pianist Is Spending the Summer

Dagmar de C. Rubner, the young American pianist, is spending the Summer at Cragmoor, Ulster County, N. Y., having taken with her a Steinway piano so that she can make ready for her Winter's work. As counter-occupation to her practising, she indulges in horseback riding on a pet Indian pony. On August 24 she is to play at Bar Harbor privately and in a large concert, and shortly afterward her regular season's work will begin. Miss Rubner's manager, Mrs. Paul Sutorius, has already closed a number of bookings for her, and there is every prospect that the season will be an excellent one for the young pianist.

UNIQUE JOINT RECITALS

Mr. and Mrs. John W. Nichols Plan Concerts for Voice and Piano

Mr. and Mrs. John W. Nichols, of New York, who have won considerable success in their joint song and piano recitals, will again be heard on tour next season in the months of November, February and May. They have specialized in various types of recitals giving entire American programs in which Mr. Nichols sings songs by Cadman, MacDowell, Clough-Leigher, Griffes, Seeger, Chadwick, Clayton Johns, Campbell-Tipton, Nevin, Harriet Ware, Frank E. Ward, Sidney Homer and Edwin Schneider and Mrs. Nichols presents piano compositions of Courtlandt Palmer, William Mason, Charles Dennée, S. B. Whitney and a group of MacDowell pieces. Their modern French program, which has met with great approval, is made up chiefly of songs and piano pieces of Debussy and compositions of Saint-Saëns, Pessard, Brueneau, Hahn and Bemberg.

They have also prepared entire programs containing folk-music, ranging from the early Troubadour songs to the songs of the Minnesingers; Russian, Bohemian, Tyrolean, Norwegian, Irish, English, Welsh, Scotch, Hungarian, Chinese and American Indian songs are also given.

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LAST DAYS OF LONDON SEASON

A Lull Until the Promenade Concerts Begin—A "Command" Performance for the King and Queen—"Girl of the Golden West" Splendidly Performed at Covent Garden

Bureau of Musical America,
48 Cranbourn Street, W. C.,
London, July 20, 1912.

THE musical season is rapidly reaching its final stage. Concerts and recitals are over, the London Opera House has closed, leaving Covent Garden in sole possession of the operatic field for another week. London will be without music, except at one or two light opera theaters, until the promenade concerts open on August 17. Thanks to these latter entertainments, the lull is not so long as it used to be. Before the "Proms" became a permanent end of the Summer institution, music-lovers had to sit idle from July until October. It may be mentioned that Dr. George Henschel has consented to conduct the orchestra for these concerts on September 30, October 1, 2, 3 and 4, during Sir Henry J. Wood's absence at the Birmingham Festival.

The King and Queen will be present on the occasion of the next orchestral concert of the Royal College of Music Patrons' Fund, which will be given at the Queen's Hall on Tuesday next. It will practically be a "command" performance. No such concert has been given within the memory of the present generation. Queen Victoria, nearly forty years ago, "commanded" a concert at which the works of Mendelssohn and Gounod were exploited. But in the present case works, principally by native composers, are to be heard. The executive artists will also be native. The New Symphony Orchestra has been engaged and Sir Charles V. Stanford and the various composers will conduct.

The most interesting and at the same time the disheartening thing in Mr. Hammerstein's farewell speech at the London Opera House was the statement that on the opening night of "Don Quichotte" the box-office receipts were £85. On that occasion the house was fairly full, so that the only explanation can be that barely one person in every hundred had paid. As long as such conditions prevail it is not possible for any musical enterprise to flourish.

"The Girl" Brilliantly Sung

Puccini's opera, "La Fanciulla del West," was brilliantly performed at Covent Garden on Monday last. The opera had not been heard since its production here last year. The magnificent performance under notice served to present the opera in a most attractive light. The burden of the work rested on the shoulders of the three characters impersonated respectively by Emmy Destinn, M. Gilly and Giovanni Martinelli, and these famous artists were all in excellent form and sang splendidly. The orchestra played well under Campanini's able direction and there were very few vacant seats in the building.

Æolian Hall was packed on Thursday afternoon when the nine-year-old pianist, Solomon, and Robert Pollak, the violinist, making their last appearance of the season, gave a recital for the benefit of the National Society of Day Nurseries, of which Princess Christian is president. The two artists were heard first in Mozart's graceful Sonata in G Major and afterwards each performed a group of solos.

Chief interest was centered in the boy's individual efforts, and he aroused his audience to well-justified enthusiasm by his playing of things so widely differing as Bach's French Suite (No. 6), Daquin's "Le Concon," a Gavotte by Evers and two Chopin pieces. M. Pollak's solos, which included two pieces by Max Reger, a Mozart minuet, and Wieniawski's well-known mazurka, were also greatly appreciated.

A Variety of Talent

There was some delightful music yesterday at Mrs. Ralph Vivian's house in Grosvenor square. Mme. Adela, the new Australian soprano, sang some Puccini morceaux exquisitely; the rising young baritone, Henry Rapke, charmed his audience with "Eri tu" from the "Ballo in Maschera"; James Harrod, a young Amer-

ican tenor, who has been studying with Jean de Reszke in Paris, sang "Che gelida manina" ("La Bohème") in such a way that every one was saying a new star had arisen on the artistic horizon; and that admirable 'cellist, Livio Boni, played with all the charm with which fashionable London is by this time familiar. The musical arrangements were under the direction of Messrs. N. Vert, Ltd.

The visit of Clara Butt and Kennerly Rumford to the Winter Gardens and Pavilion, Margate, was probably one of the most notable musical events of the popular seaside resort. The magnificent building was filled to its utmost capacity with an excited and enthusiastic audience, although the prices for admission had been raised to a considerable extent.

The Mendelssohn Scholarship for Composition has been awarded to Joseph Alan Jaffs. He is twenty years of age and has studied composition at the Royal College of Music under Sir Charles Stanford. The scholarship is of the value of one hundred pounds per annum and is tenable for not more than three years. The first scholar elected was Arthur (afterwards Sir Arthur) Sullivan.

Fortune is continually smiling on May and Beatrice Harrison, the famous violinist and 'cellist. The latest news about them is really like a fairy tale, only I know it happens to be true. The recent successes of the two gifted young English instrumentalists are well known to the musical public and have also attracted the attention of a wealthy Oriental monarch, who has recently abdicated and is passionately fond of music. The Misses Harrison have so delighted him with their playing that he has offered them £1000 a year each on their undertaking to play at various concerts to be arranged by a continental agent. It is to be hoped that the engagements made for them will not cause a long absence from London concert platforms.

ANTONY M. STERN.

"PINK LADY" LEAVES LONDON

Closes Its Season After Remarkable Record of Success

LONDON, July 27.—After 124 performances, the longest run of any American musical play produced here entirely by an American company, "The Pink Lady" closed its London engagement to-night at the Globe Theater. The audience was unwontedly enthusiastic. After the final curtain a display of the Stars and Stripes and Union Jack was made and the entire company and the audience joined in singing the "Star Spangled Banner" and "God Save the King." Flowers were thrown upon the stage from all parts of the house and Hazel Dawn, the leading woman, was fairly buried in them. Frank Lalor, the comedian, made a speech of appreciation and the audience responded with shouts of "Come back again" and "We like it." "The Pink Lady" has been one of the most popular pieces in London throughout its run.

The members of the company will sail for home on the *Celtic* on August 1 and will reappear at the New Amsterdam Theater, New York, at the end of the month. An English company is to be organized to produce the piece in the English provinces.

Germaine Schnitzer Engaged by the Boston Symphony Orchestra

Haensel & Jones, the New York managerial firm, announced on Monday that Germaine Schnitzer, the distinguished Viennese pianist, has been engaged to appear as soloist with the Boston Symphony Orchestra for the concerts of April 25 and 26. Miss Schnitzer had been booked previously with the Thomas, the New York Philharmonic and Cincinnati Orchestras.

August Engagements in West for Eva Emmet Wycoff

Eva Emmet Wycoff, the popular New York soprano, leaves the first week in August to fill many Western engagements booked by the Lagen offices. Miss Wycoff appears with the Zoellner Quartet in Ludington, Mich., August 26 to 28.

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PARIS'S DAY OF PATRIOTIC MUSIC

Free Concerts and Opera in Celebration of the National Fête of July 14—Americans Prominent in Society Musicales

Bureau of Musical America,
5, Villa Niel, Paris,
July 20, 1912

ALTHOUGH the Paris season is practically at an end there has probably been more music heard in this city within the last week than in the twelve months previous. The national fête of July 14, commemorating the fall of the Bastille, is responsible for this. For the more important gatherings there was a real bandstand draped in the traditional red, white and blue bunting and Japanese lanterns with a brass band of fifteen to twenty musicians; the less favored quarters had to content themselves with a band of five or six "musicians"—any one in the neighborhood who could play an instrument, wind or string, was welcome—and when the neighborhood was not productive of musical genius of this particular standard a hand organ or even a phonograph was resorted to and the dancers enjoyed themselves just as much as the merry-makers in the more favored quarters of Paris. Free matinées were given on Sunday, the 14th, in all the theaters of the city. At the Opéra the program was "Aida" and the auditorium was filled to its full capacity (2,200).

The noted baritone, M. Duclos, costumed as Rouget de l'Isle, author of the "Marseillaise," sang the French national hymn before an audience thrilled with patriotic emotion. And the audience of this free performance, which comprised the true people of Paris—the street crowd, which is sincerely artistic, music-loving and patriotic at heart—rose to its feet and joined in the chorus of the national anthem. It was really an impressive sight to see these 2,000 people standing in the great opera house and filling the vast dome with the strains of Rouget de l'Isle's immortal hymn.

"Aida" was the vehicle for the début of a tenor discovered in the Pyrenees last year by M. Broussan, director of the Opéra. M. Casenave is his name, and it should be well remembered, for his voice has all the power, richness and warmth of the sun-bathed Eden whence he comes. He is a powerfully built man and used to be a

blacksmith in his mountain village. He came to Paris a year ago at the instigation of M. Broussan, under whose direction he has been coaching with one of the leading vocal teachers. He sang the rôle of *Rhadames* with remarkable ease for a beginner. At the Opéra Comique Ambroise Thomas's "Mignon" was given as a matinée performance. "Connais-tu le pays où fleurit l'oranger?" was the musical phrase hummed



Léon Moreau, French Composer, a Program of Whose Works Has Just Been Given by Miss Tracey in Paris

throughout the auditorium before the curtain rose on what is perhaps the most popular opera in France. The "Marseillaise" was sung by M. Azéma, costumed as an old *grogard* of Napoleon's grand army and surrounded by a chorus dressed in the famous uniform of the National Guards. The public's enthusiasm was as great as when the hymn was sung at the Opéra.

Last Performance of Season

Sunday's free matinée at the Opéra-Comique was the last performance of the season. The theater is now closed until Saturday, August 31. Albert Carré, director of the Opéra-Comique, and his wife, Mme. Marguerite Carré, are spending the Summer at a quiet little seaside resort—Sainte Marguerite. Mlle. Bréval will go to Marienbad; Mme. Delna to Deauville and Mme. Lafargue to Biarritz. Mlle. Chenal will study her new part in "La Sorcière" in Normandy and Geneviève Vix will spend the Summer at Hennequeville.

Last week took place the inauguration of the new Casino at Deauville—the Newport of France. All the celebrities of the musical and artistic world of Paris were present. The ceremony began with a large banquet, which was followed by several tableaux of "L'Aigle," the opera by Henri Cain, Louis Payen and Jean Nougues, an account of which was given in MUSICAL AMERICA when it was performed for the first time last Spring at Rouen and which will be produced this Winter at the Gaité in Paris.

The auditorium of the Casino is built on a large scale and will permit the production of the leading works of the repertoire of the Opéra and the Opéra Comique. The company will comprise such noted singers as Mmes. Lucy Arbell, Zina Brozia, Marguerite Carré, Marthe Chenal, Marie Delna, Yvonne Gall, Maria Kousnetskoff, Berthe Lamare, Félicia Litvinne, Vallandri, Geneviève Vix, Messrs. Henri Albers, Léon Beyle, Campagnola, Chaliapine, Edmond Clément, Jean Périet, Renaud, Titta Ruffo. Many of the operas will be given under the conductorship of André Messager, Xavier Leroux and Jean Nougues. The Russian ballet, headed by Nijinsky and Karsavina, will also appear.

A reception followed by a successful impromptu musicale was held last week at the home of Mr. and Mrs. Andrew D. Lillie, who have both been prominent for many years in Paris society. Their daughter, Julia Lindsay, of the Paris Opéra, who sang with success last season with the Philadelphia Opera Company, delighted their guests with her clear soprano voice and her perfect French enunciation. She was followed by M. D'All Orso, a very talented amateur, who is chamberlain to the Queen of Roumania, Carmen Sylva. Another singer was Minnie Tracey, an

American dramatic soprano, who has been singing with great success for many years throughout France and elsewhere in Europe. She interpreted compositions of Léon Moreau and won warm applause therein. M. Moreau is the composer of numerous orchestral works, concertos and melodies which are very popular in France. He is also the composer of an opera entitled "La Sirène," drawn from the fairy tales of Hans Andersen and which will be produced for the first time next Autumn at the Opéra of Nantes, with Mme. Engel-Bathori in the title part.

Miss Tracey has sung grand opera in many theaters in Europe, but is better known as a concert singer. In this field she has won high recognition as a *lieder* singer. Her work on the concert stage ranks among the foremost and her appearances in society musicales place her in a pre-eminent position in this particular class of singing.

Miss Tracey has sung in grand opera at Covent Garden in London, at the Royal Opera of St. Petersburg and at Geneva and Paris. Her repertoire includes "Tannhäuser," "Les Huguenots," "Tristan und Isolde," "L'Africaine" and "La Juive" among others. She possesses a finely clear soprano of beautiful quality, and as one critic once wrote, "her singing has the charm of a beautiful voice indexing a rich imagination, great depth of feeling and unimpeachable taste."

Edmund Russel, the portrait painter of New York, gave the first of his weekly receptions last Monday in the studio of Gérôme. This is an historic studio full of quaint bric-à-brac, nearly every piece of which has a story to tell. Many of his pictures were the subject of warm admiration, especially the portrait of Mme. Jomelli as the *Queen of Sheba*, which was exhibited during the season at the London Opera House. Among the many notable guests present were: Princess Hassan, Duc and Duchesse de Levis-Mirepoix, Marquis de Barré de Pontevise, Jane Noria, Anna Held and her daughter, Mme. Berthelot de la Boileverie, Mrs. J. R. McArthur, Mr. Fitz-Randolph, Léon Moreau, W. R. Hereford, J. A. Thayer, F. O'Neill, C. F. Bertelli, Estol Wilson.

American musical circles in this city were much interested last week by the rumor that an American had won first prize in the annual singing contest at the National Conservatory. Our hopes were soon dispelled, however, when MUSICAL AMERICA discovered that the "Américain," as the Paris press called him, was an English cousin born in London. The popularity of American singers in this city is such that, while Americans used to be classed only a few years ago under the generic title of "Anglais," the situation is now reversed.

Jacques Hopkins, aged twenty-five, was the fortunate winner of the first prize of singing. The work in which he competed was "A Cantata of Purcell" (fragments). He also won a second medal of "Sol Fa" and a first *accessit*—which is equivalent to a third prize—of lyric acting. He created a part last year while yet in the Conservatoire, in "Méduse," an opera by Maurice Magre and Reynaldo Hahn, which was produced at the Monte Carlo Opera.

Concert by Boston Artist

An interesting concert was given last week by Bessie Talbot Salmon, of Boston, at the Salle Malakoff, Paris. This young artist, who studied many years in America before coming to Paris to work under the foremost teachers of this city—among them Oscar Seagle—sang with much feeling a most difficult and artistically composed program. Her voice possesses great purity and warmth of tone and the ease with which she handles it does much credit both to her teachers and to herself. She has wonderful musical gifts, inherited beyond doubt from her ancestor, William Billings, author of the famous "Father Kemp" songs and whose bust is placed in the Boston Public Library. Her program comprised the following selections:

"Morgen Hymne," Henschell; "Intermezzo," Schumann; "Du bist die Ruh" and "Gretchen am Spinnrade," Schubert; "O beaux Réves," Saint-Saëns; "Bilitis," Trepard; "Air des Bijoux (Faust)," Gounod; "Traum durch die Dämmerung," Strauss; "Verborgeneheit" and "Heimweh," Wolf; "Birth of Morn," Léoni; "Hymn to the Night," Campbell-Tipton; "She Never Told Her Love," Haydn; "Birthday," Woodman.

The singer was particularly applauded in her French selections and in her interpretation of the song by Mr. Campbell-Tipton, the American composer, who has made Paris his home. Miss Salmon was assisted by Miss Landsmann and Jean Verd, who played the accompaniments.

Mme. Febea della Rocca, in private life Mme. Martha Strickland Bjorksten, gave a successful song recital last week at the Lyceum Club, Paris. She sang in four languages, French, German, Norwegian and Italian. She was encored in the airs of "Ich liebe dich," by Grieg; "Echos du Monde des Enfants," Taubert; "Tosca," Puccini, and the duo from "Don Juan," Mozart, which she sang with M. Caldeira, of the Scala of Milan. Mme. della Rocca,

who possesses a fine soprano of rich tone and great purity in the high notes, made her début in Naples in grand opera a year and a half ago. She is a pupil of her husband, who was for long a teacher of singing in New York.

Mme. Regina de Sales gave an interesting musical reception in honor of her pupil, Kathleen Lockhardt, who has been singing as soprano with Oscar Hammerstein. This singer, who is only twenty, possesses a well-modulated voice which she handles intelligently and which does much credit to her teacher. She has just left for New York, but will return here in the Autumn.

Another pupil of Mme. de Sales, also from Los Angeles, Blanche Ruby, has just left for home after a very successful Winter in this city. She was heard in many salons and has become a popular figure at musical receptions.

News which may prove of interest to many American girls coming to Paris to study singing during the coming Winter has just been learned concerning Jenny Passama of the Paris Opéra. Mlle. Passama, who has but recently retired from the operatic stage to devote herself exclusively to professorship, has resolved to limit her class of pupils to a restricted number in order to be able to devote more time to each. She has, furthermore, decided to offer to a few the opportunity of living in an ideal French home—her home—as many girls who come to Paris to study singing are obliged to live in uncongenial quarters.

To Produce "Parsifal"

The Paris Opéra will produce "Parsifal" next season.

A harp class has just been organized at



Minnie Tracey, American Dramatic Soprano, Who Has Achieved Success in Both Opera and Concert in Europe

the National Conservatory. The number of pupils is limited to twelve, the age of admission is eighteen years, and the duration of the studies five years.

Next season will see the opening of the Isidora Duncan Theater in Paris, destined to influence—if not to revolutionize—operatic ballets. Mr. Singer has placed two million francs at Miss Duncan's disposal. The theater will be erected in the heart of the Montparnasse quarter, which is the home of the American students who come to Paris to study art. The scenery and costumes are by Edward Gordon-Craig, son of Ellen Terry, and a painter of talent.

Félix Fourdrain, composer of the opera "Vercingetorix," given last Winter with marked success at Marseilles, has just published, under the auspices of L. Grus & Cie, a song, "Les Baisers," with words by the noted librettist Arthur Bernède. This melody is fast becoming popular in Paris salons. Other compositions which are meeting with public favor are: "Sérénade Nocturne," a melody, and "Le Loup," a song, both by Alfredo Barbieroli; "Credo," "La Légende de la Rosée" and "Le Jardin de mon Réve," by Maurice Pesse; "Arioso," by Germain-Dupont; "Je Voudrais Etre," by Marcel Lattès; "L'Heure du Thé," by A. Bertelin.

DANIEL LYNDEN BLOUNT.

Two Metropolitan Stars Abroad

MUSICAL AMERICA has received postal card greetings from two Metropolitan Opera House stars during the past week. Putnam Griswold writes from Samaden, in Switzerland, that he is enjoying mountain climbing and Riccardo Martin reports good health and happiness from Granada, Spain.

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NORTHWEST HAS ITS 25TH SAENGERFEST

[Continued from page 1]

we take it, was in evidence Thursday evening in the singing of the grand chorus of 2,000 male voices, under the leadership of Theodore Kelbe. As a spectacle, it was an impressive gathering, the chorus rising tier above tier to the very roof of St. Paul's Auditorium, a building of magnificent proportions, and fronting a wall of faces extending on a diagonal plane to as great a height in a receding direction.

The chorus vied with the audience in the enthusiastic greeting accorded Mr. Kelbe. At a given signal the great mass arose with a precision and unanimity which called for so sudden a readjustment of visual focus as to cause a momentary sinking sensation to the onlooker; another wave of the arm and a mighty volume of tone poured forth in a "Consecration of Song," by Max Weinzierl, which title may be taken as a literal description of the love and devotion which found expression in the throats of the 2,000 and projected a hallowing influence into the hearts of as many more. The audience was held in a thrall by the *a capella* choruses "Mutterliebe," by Voigt; "Schatzel klein," by Franz Zant; Koschat's "Verlassen" and Baumgartner's "Wer is frei?"

The one offering of the evening by a French composer shone with a glory of its own in the splendid performance of Saint-Saëns's "Introduction and Rondo Capriccioso," for violin and orchestra, in which Richard Czerwonky and Conductor Oberhoffer worked as one. An encore was granted—a Nocturne of Mr. Czerwonky's for violin and harp, the latter part being taken by Henry J. Williams.

Lassen's Festival Overture, Schumann's exquisite "Dance of the Nymphs and Satyrs" and Liszt's Second Hungarian Rhapsody furnished the orchestral numbers, which, with Mr. Kellerman's singing of Hermann's "Three Wanderers" and Grieg's "Landkennung" for chorus, baritone and orchestra, filled out a program which called but the largest audience yet assembled.

The Children's Concert

Hundreds of children from the parochial schools of St. Paul, in part songs, under the direction of J. T. Kerker, were the attraction at the fourth concert. Zelter's "Evening Song in the Open," Gundlach's "In Praise of Singers," both *a capella*, and "America," with orchestra, were sung with an ease and freedom combined with youthful fervor which called forth many expressions of commendation and delight.

Governor Eberhart, whose attendance in an official capacity was a feature of the opening concert, revealed his real love for music and children by slipping quietly into the auditorium above and unannounced, "to hear the children sing." Consideration was given the young people in the selection by Mr. Oberhoffer of Schumann's "Scenes of Childhood," arranged by himself for the orchestra, as the principal orchestral offering of the afternoon, and added variety and interest lay in the appearance of the "Concordia" Ladies' Chorus from Omaha in Abt's "The Minstrel's Harp," with orchestra, and in the *a capella* choruses, "Home," by C. L. Fischer, and "Come Along," by Gottfried, by the Milwaukee Liederkreis, H. A. Zeitz conducting.

Katarina Arimand, in Weber's *Agatha* aria from "Der Freischütz," repeated her success of Wednesday evening, as did Francis Rosenthal in "Ella giammi m'amo," from Verdi's "Don Carlos." Both singers

granted encore numbers, in which Mr. Bruenner gave his usual good support at the piano.

Last of the Programs

A grand climax was experienced in the fifth and last concert Friday evening. The big male choir of 2,000 voices, the symphony orchestra and the visiting soloists constituted a drawing power, resulting in the largest audience of the week. Everybody felt the festival spirit. Musicians gave of their very best and the audience, not to be outdone, arose to the occasion with hearty good will.

"Under the Double Eagle," by J. F. Wagner, for chorus and orchestra, throbbed with patriotism under the inspiring leadership of Mr. Kelbe, while the unaccompanied choruses, "Aus der Jugendzeit," "Spielmannslied" and "O schöne Zeit, o sel'ge Zeit," stirred the emotions no less profoundly.

Mme. Rappold's "Leonora" aria from Verdi's "Il Trovatore" won for the singer yet another ovation, to which she gave answer in the Bach-Gounod "Ave Maria." Mr. Kellerman's conquest in the baritone aria from Mozart's "Don Giovanni" was complete and resulted in adding Schumann's "Two Grenadiers" and Damrosch's "Danny Deever" to the program.

The orchestra contributed the Overture to "Merry Wives of Windsor," Nicolai, the Strauss Waltz, "Tales of the Vienna Woods," and a charming orchestration by Conductor Oberhoffer of Dvorak's Humoresque. With the touching Swabian Folk Song, "Parting," the Sängersfest of the Northwest passed its quarter century milestone with an impulse which augurs well for the next gathering to be held, it is expected, in Denver two years hence.

F. L. C. B.

CINCINNATI GIRL HONORED

Alma Beck Receives Springer Medal of College of Music

CINCINNATI, July 20.—Seldom has a Cincinnati artist entered upon professional work with greater assurance of success than Alma Beck, who has just been graduated from the Cincinnati College of Music, where she studied with Mme. Louise Dotti. When this young contralto appeared with orchestra some time ago before a capacity audience in Music Hall she sang "Ah! mon Fils," from "Le Prophète," as if she had been assuming operatic rôles all her life, and the audience shouted "Bravos!" and called her back fifteen times. At the College of Music she received the highest honors



Alma Beck

of her class. Not only was she given a certificate "with great distinction," but she was granted the much-coveted Springer Gold Medal "with special distinction." Miss Beck is now preparing for professional work next season. Invitations are coming to her from clubs and organizations in all parts of the country and for a year she will devote herself to concert and oratorio work.

F. E. E.

Musicians' Club Passes Resolution in Memory of Gerrit Smith

At a special meeting of the board of governors of the Musicians' Club of New York on July 23 a resolution of condolence was passed upon the death of Dr. Gerrit Smith, who was an honored member of the club. The resolution praised Dr. Smith's splendid services in the cause of music and extended sympathy to the bereaved family.

Berlin papers announce the divorce of Professor Tode from his wife Daniela, the granddaughter of Liszt and daughter of Hans von Bülow and of Cosima, who subsequently married Wagner.

THE DRAMATIC DEATH OF EDWARD REMENYI

By ROBERT GRAU

OF all the great figures in the world of music of a generation ago Edouard Remenyi, the Hungarian violinist, was in many respects the most interesting, though his career and artistic achievements were handicapped greatly by the fact that the era in which he lived was far less propitious than that of the present. This truly great artist secretly endured many hardships rather than subject himself to conditions then existing which were wholly at variance unto his ideals.

Remenyi was regarded by some eminent music critics of his day as a consummate virtuoso trickster, though these same commentators were wont to admit that he could also reach the greatest heights when on rare occasions he chose to discard the methods of artistry that gave him the reputation of being the "wizard of the violin."

Remenyi was so sensitive to criticism that, despite the constant demand for his services in the larger musical centers, he was content to spend the greater portion of his career in America in what are called the "one-night stands," and it is a fact that Remenyi could go into the smallest and supposedly unmusical cities and draw a crowd. His itinerary used to amaze the artists and managers. He would play the violin every night in a different town and he was in most cases the first artist of his rank to visit such territory. Moreover, in the majority of the towns he was also the last artist of his caliber to appear in them.

Remenyi so loved applause that the tears would come to his eyes if this inspiring reward was denied him. This is so true that it will be interesting to the lay reader of to-day to learn that his death—one of the most impressive leave-takings ever recorded—was due to the excitement attendant upon an important first night in a new venture, when his conquest of the public was so complete and the enthusiasm so tremendous that—but I had better tell the story in sequence.

It was in the late 90's that it became my duty to meet Remenyi. The late Henry Wolfsohn and myself were making great efforts to induce artists of the first grade to help in the uplift that was going on then in the best class of vaudeville theaters. I argued that if Remenyi would make the excursion from the concert field to that of vaudeville with grace and dignity it would be easy to induce other great artists to follow suit, and it so happened that, after Remenyi, came Camilla Urso and Kocian.

In my first chat with the Hungarian violinist I observed that Remenyi would search at intervals into his overcoat pocket and draw forth the tiniest little crab apples, which he informed me constituted his sole food supply. He tabooed all stimulants, even coffee and tea, and lived entirely on crab apples. I afterward learned that in the hotels on tour he added walnuts and hickory nuts to his fare.

But this is a digression. I offered Remenyi \$500 a week for ten weeks, and he at once accepted. I found him a prince of men, loyal, liberal and lovable. He told me he had suffered a great sorrow in his family and I understood he was grieved to the heart-breaking point because of disappointment. His hope for artistic fame was the least of his worries, and the one relief seemed to be to go barnstorming about the country, discovering musical territory that no one had imagined was on the map.

Remenyi looked forward to his engagement at San Francisco as something very extraordinary. The idea of his appearing four weeks at one hall amazed him and he was under the greatest tension immediately previous to the opening day.

At length the eventful night came. The vast auditorium of the Orpheum Theater was packed with an audience such as San Francisco can turn out when something truly great is promised, and let it be known that Remenyi was a favorite in California; in fact the very first great violinist to visit the Pacific coast as far back as 1882.

Remenyi was number three on the program. On his entrance the "Bravos!" and acclaim were of that character one observes only on a great night of grand opera. Poor Remenyi! He shook like an aspen leaf. Even before he lifted his bow the tears were in his eyes. The applause was too much for him, but he began to play one of those Hungarian pieces with which he was wont to make the most unmusical audience forget where it was. But he did not finish the piece.

There was a pause. The violin fell from one hand, the bow, in the other; he pressed to his heart as if in great pain and then he fell forward dead. Truly this was a

dramatic leave-taking! Such a scene had never been witnessed before by any one in that audience of 3,500, and it may be that the incident was absolutely unique. Many artists have "died in harness," but hardly in circumstances so dramatically poignant.

Says Birds Sing "Ragtime"

Henry Oldys, formerly of the United States Biological Survey, in a lecture at the University of Chicago, said that birds are possessed of an aesthetic sense similar to that of the human being. "Birds dance in the air, do 'Highland flings' and the more sedate evolutions with the most perfect rhythm," said Mr. Oldys, according to a despatch from Chicago to the New York Herald. "They sing a 'bird ragtime' and at other times snatches of song which greatly resemble our grand opera. There is a blackbird that has a song almost parallel to a Wagnerian opera; the robin is best in so-called popular songs, while the wood thrush sings a song of four distinct verses."

Theater Managers' Association Refuses Demands of Musicians' Union

The Association of Theater Managers of Greater New York decided at a meeting Saturday, July 27, to refuse the demands made by the Musicians' Union. This action was taken in spite of the fact that a second proposition had come from the union eliminating some of the demands made at the expiration of the previous agreement on July 1. The managers unanimously adopted this resolution: "That the members of this association refuse all the demands made by the Musical Union, but that they stand ready to engage musicians at the scale of prices heretofore in operation." These managers include all but the Messrs. Shubert, who have acceded to the union's demands.

Manager Haensel Back from Europe

Fitzhugh W. Haensel, of the firm of Haensel & Jones, musical managers, arrived in New York from Europe on Tuesday last, on the *Kronprinzessin Cecilie*.

LaRoss in Mountains of Pennsylvania

Earle LaRoss, the young American pianist, is spending the Summer months in the mountains of Pennsylvania, where he is alternating recreation and work in preparing for his forthcoming concert tour.

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CHICAGO MUSICIANS DEFY HEAT

University Audience Regaled on Sultry Night by Bernhard and Virginia Listemann—Director Stock Ends Ravinia's Orchestra Concerts—Thuel Burnham Back from Paris

Bureau of Musical America,
No. 621 Michigan Ave.,
Chicago, July 29, 1912.

SULTRY nights like last week Tuesday are hard on fiddle strings, and on the nerves of fiddle players as well, and dear Bernhard Listemann, the foster father of Western fiddlers, was a brave man when he essayed Hubay and Bazzini pyrotechnics before the Summer night crowd in Mandel Hall at the University of Chicago. He paid the penalty, too, for his bravado with a broken string at the wrong place—and a "d" it was, at that. Of course, that was nothing to a Spartan such as he; for 'tis an easy matter to apply another and to proceed as before, despite the torture and the temperature, not to mention the perspiration.

Alternating with him throughout the program was his daughter, Virginia Listemann, the very antithesis of the paternal prototype. Striking in every detail of her adornment, even to her coiffure, with an extra patch on her forehead to restrain the slightest semblance of a human frown, she strikes, perhaps, more by inference, a note of subtle individuality and charm not unlike that suggested by a delicate china doll or some tapestried *Thais* or *Mélanide*. And she is not at all unlike the fickle Mary of *Thais* and *Mélanide* fame—both in voice, poise and temperament. Miss Listemann has, however, occasional unconscious moments when she approaches genuine sincerity, and in these moments of relaxation her voice shows itself to be one of remarkable purity and resonance. As to her interpretations—they are swayed by the same emotional ebb and flow. A sudden wave of repression now and then shows her at her best—and what more powerful factor is there in art than reserve force? Debussy's "Les Cloches" was etched exquisitely, following an effervescent "The Lark Now Leaves His Wat'ry Nest," by Parker, which was also deftly turned. The "spread-eagle" style of the Van der Stucken "Come with Me" was, however, an anti-climax and too strongly accentuated that other note of insincerity which is death to all true poetic feeling.

Perhaps the critic should frown upon the closing selections—but he refuses. An audience which will sit through even the best of programs on a hot evening deserves much; and the Weil "Spring Song" and the "Barcarolle" from the "Tales of Hoffmann" were most appropriate, and were given artistic interpretations with the additional assistance of violin obligatos. To *portamento* both to and from a note is a little like rubbing it in, but that is a mere trifle. Miss Listemann's work is at all times musicianly. The program said "Barcarolle" . . . Hoffmann—and Heinrich Hoffmann did write one, but this one was by good old Offenbach. The audience knew it, too, and showed that they enjoyed it the more because of this previous acquaintance.

In his accompaniments and in his group of piano numbers J. Francis Connors made a distinctly favorable impression and deservedly so: "Nymphs and Satyrs," by Paul Juon, was an interesting novelty in his group.

Harold Henry in West Side Series

The Thursday night program in the series at the Warren Avenue Church enlisted Harold Henry, pianist; Adelaide Lewis, contralto, and Melvin Martinson, violinist, in a decidedly modern program. Bach was there, to be sure, for the violinist to display his G string tone and the rhythmic momentum which is, or is not, the balance wheel of musicianship, but that was a solitary example from the musty ages of antiquity. Even Schubert was not Franz at all, but Francois the Italian, whose "L'Abeille" is the Waterloo of more fiddlers and fiddlers' accompanists than anything else in the repertoire. The audience

kindly gave Mr. Martinson and Mr. Gerber another try at it, and it was much improved in the process. Mr. Martinson does pull an excellent tone of almost caressing delicacy in some positions. Friml and Drdla supplied two other of his numbers.

In his Brahms group Mr. Henry lacked only in poise, but the performance he gave of the MacDowell Celtic Sonata so eclipsed every other effort that he should be judged by it alone. He played with assurance and with poetic insight such as is gained only when amplitude of technical facility is taken for granted. The MacDowell idiom finds sympathetic reinforcement in the mental attitude which Mr. Henry brings to bear in its interpretation. For an encore the Grieg Nocturne in the difficult key of C major, with its persistent two against three rhythm, laid bare the only shortcoming in his work. This duality in rhythm requires its counterpart in thought, and the characteristic directness of Mr. Henry permits of no such abstractions.

In the last of the three groups allotted to Miss Lewis were American songs by Arens and Seth Bingham, and in these she was perhaps more acceptable than in either the French or German groups which had preceded. The Brahms "Sapphische Ode" and the Tschaiakowsky "Nur wie die Sehnsucht kennt" will ever remain, however, two songs of unquestioned appeal, and the noble army of contraltos should never cease to pay honor to their creators. The varied demands placed upon the accompanist of the evening, Ralph M. Gerber, were most acceptably discharged, and with credit both to himself and to the artists whom he supported.

Stock Closes Ravinia Engagement

On Sunday evening Conductor Frederick Stock played his farewell engagement at Ravinia Park, that is, for this season. His programs during the two weeks of his stay have been most cosmopolitan in their make-up, and have blended together all the elements requisite for Summer musical enjoyment—ever pampering to a perverted taste but at the same time playing to please. Had the weather been in mood to do its share the park officials could have had opportunity to determine just where they stood in this project; they could have known whether it was the fault of the music or of the public. As it is, the weather gets the blame.

Anyway, the operatic bacillus has found its way to Chicago and pretty nearly everybody has become inoculated with it, and so these park officials have decided to make a try at presenting acts from operas to see what drawing power this will have. The illness of Chev. Emanuel caused some scurrying around after a conductor, with the result that Gustave Hinrichs will carry the destiny of the experiment in the hollow of his hand, so to speak. The stage of the Ravinia rainy-day theater has been the scene of some lively carpentering activities during the past few weeks, as the various paraphernalia for building these opera cities and landscapes has been constructed on a plan to fit the stage provided in the open-air pavilion.

Monday evening promises the first act of "Madama Butterfly," with the Nile Scene from "Aida" on Tuesday and two scenes from "Thais" on Wednesday, and repetitions for the rest of the week. The leading rôles will be divided between Edna Darch and Jane Abercrombie, with Frances Ingram, Henri Baron, Louis Kreidler, George Everett and Hugh Anderson completing the company. The gate fee, too, has been placed at thirty-five cents on the advent of opera, so that in itself should increase the attendance. Opera comes high, you know, so of course it must be worth it. Orchestral concerts are really quite *passé*, except for fossils.

Soberly, though, there is but one real hope for Ravinia beyond that of a community playground, and that will be to extend it down to the lake, with some thirst and hunger quenching facilities out of reach of the music, and in addition, and far more important, a double-track express service from the heart of Chicago to Ravinia, without stop, in a half hour's

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time each way, at a half-dollar or less for the round trip. The whole thing would then be a gold mine for all concerned, and the people would gladly pay the price. The time and temper occasioned by the trip are what hurts.

Studio Activities Continue

Returning but recently from Paris for a short season of promised teaching is Thuel Burnham, the pianist, who will be at his studio in the Fine Arts Building only until the first of September.

Recitals at the different conservatories holding Summer sessions continue with weekly regularity; a recent one at the Columbia School presenting a program given by Nina Weaver, Mabel Seward, Mrs. George Gordon Beck, Milton Nelson and Herman Felber.

NICHOLAS DEVORE.

TEMPORARY CLOSE OF VOLPE ROOF CONCERTS

New York Conductor Gives Up Astor Series Owing to His Activity in Park Concerts

With the close of last week the Summer concerts on the roof of the Hotel Astor, New York, under the management of Antonia Sawyer came to an end for the time being. It is planned to resume them about August 10 and to continue until early in September.

The Summer concert scheme has been tried many times in New York with indifferent success, but Mr. Volpe and his excellent orchestra seem to have "caught on" and to have provided programs much to the liking of those in town during the hot Summer months. The attendance has been good and the determination to suspend the concerts for a couple of weeks is not due to financial reasons.

Mr. Volpe, with his many park concerts, has had as many as three concerts a day to conduct during the past week. Since the Central Park concerts require his services but every other week, he has been free for the Astor concerts, but during his week of park service he has been compelled to allow the first half of the program to be conducted by Maximilian Pilzer.

Mr. Pilzer, who is well known as a violinist of merit, had never conducted an orchestra until he began this work and took up the bâton without notice or rehearsal. In spite of this his musical equipment is so complete and his musicianship so adequate that he was enabled to cover himself with laurels. As a conductor he possesses a good beat, certainty, and sound interpretative ideas. As soloist Mr. Pilzer has aroused the audiences with some excellent displays of virtuosity and has been heartily applauded.

In making up his programs Mr. Volpe has found a happy combination of the popular and classical and the audiences have been sincere in their appreciation. As a conductor Mr. Volpe has in the last few years developed from a scholarly musician into a leader who is able to infuse into his men an enthusiasm which is so contagious that his audiences are frequently aroused to great displays of approval. In the Summer concerts of the past it has been rare to have a conductor of this caliber and those who have been enjoying this *al fresco* series are hoping that the present plan of resuming these concerts will not go by default.

Marie Stilwell-Hagar, a contralto already known to concert audiences, has been the soloist at these concerts and has won a large following because of her good voice, excellent singing and charming personality.

American String Quartet for Middle Western Tour

Walter R. Anderson, the New York musical manager, has arranged a tour of the Middle West for the American String Quartet, the successful organization of women musicians which passed under Mr. Anderson's management in the latter part of last season. These engagements will occur during the months of October and November, and the tour will extend as far as Minnesota and Wisconsin.

"Harlequin," a new opera by George H. Chitsam, the Australian composer, will open the Berlin Kurfürsten Opera in September for its second season.



ANOTHER AMERICAN TOUR MAUD POWELL

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W. R. Miller, chairman, is advertising in New York papers for a male organist and choir director for a Richmond (Va.) Presbyterian church. Mr. Miller's address is Box 837, Richmond, Va.

Frances Pelton Jones in a Marie Antoinette costume played compositions of the eighteenth century on the harpsichord and Augette Foret, also in costumes of the period, sang at the last weekly concert at Briarcliff Lodge, Briarcliff Manor, N. J.

An elaborate musical program was rendered by the choir of Holy Innocents' Protestant Episcopal Church, Baltimore, on July 28, under the direction of John Pleasants, choirmaster. Harold Brown was the organist.

Gatty Sellers, the English organist, gave a concert at Pueblo, Col., on July 31. The program included the Sibelius "Finlandia"; Bach Fugue, in D Major; "A Storm at Sea," by Mrs. Sellers; Variations and Fugate Finale of an ancient English air; and Flagler's "Fantasia."

Myrtle Shedd, a new addition to the piano teaching forces of Pueblo, Col., recently gave a recital with a few of her pupils, assisted by Francis Hendriks, piano director of the Scott School of Music. Mrs. Hendriks, a classic dancer, also added to the interest of the occasion.

Harry S. Weyrich, of Walbrook, Md., has been acting organist of St. Mark's Methodist Episcopal Church, Forest Park, Baltimore, during the absence of the regular organist. Mr. Weyrich is a student in organ under Harold D. Phillips at the Peabody Conservatory of Music and secretary of the Impromptu Musical Club.

Beryl Rubenstein, the piano prodigy, who made an appearance at one of the Metropolitan House Sunday concerts last season, gave a piano recital last week at the Newport residence of Mrs. John R. Drexel. The boy's program included MacDowell's Concert Etude, the Schubert-Tausig Marche "Militaire" and compositions by Liszt and Rachmaninoff.

The Swäbischer Männerchor of Bridgeport, Conn., held a celebration last Wednesday evening in honor of its winning the third prize in the third class at the Northeastern Sängerfest in Philadelphia. The program included several selections by the successful chorus and the presentation of a token of esteem to J. H. Keller, who was largely responsible for the victory.

Grace Helen Peterson, a young New Haven pianist, and Ruth Martha Jennings, reader, were announced to appear in a recital at Guilford, Conn., on August 2. Miss Peterson's numbers were the MacDowell Polonaise, Poldini's Japanese Etude, Leschetizsky's arrangement of the "Lucia" Sextet for the left hand, and an "Elfin Ballade," by her teacher, E. A. Parsons.

J. Norris Hering, organist and choir-master of Christ Protestant Episcopal Church, is arranging for elaborate musical services by the choir beginning in the Fall. Mr. Hering graduated in organ at the Peabody Conservatory, and he has appeared frequently in recitals. He is also a member of the musical staff of the Baltimore Star.

One of the Milwaukee concert gardens has had as one of its soloists Isabel Mayfield, who is in real life the Countess Von Knobelsdorff. She studied for several years in Paris and sang and gave vocal lessons in the embassies at Washington. The Countess has ended her engagement in Milwaukee and is ambitious to enter the grand opera field.

Edmund Lichtenstein and his wife, Mme. Elsa Ruegger, two prominent Detroit musicians, have started on a trip through the

West, going first to Winnipeg for a concert given for the Duke of Connaught. Mrs. Eleanor Hazard Peacock, who is also an important member of the musical colony in that city, has left for a year's sojourn in France.

The choir of St. George's Church, Lee, Mass., is to give a series of concerts at the hotels of various Massachusetts resorts. The itinerary includes Pittsfield, Stockbridge, Lee and Lenox. The singers will be Mrs. Frederick E. Stoddard, Mrs. H. S. Lay, Mrs. Edward F. Rogers, Mrs. George M. Durant, Mary A. Bissell, M. Taylor Dannreuther, George R. Turner, Willard O. Pease and Edward F. Rogers.

The third meeting of the Chautauqua Music Club found a large attendance of the membership and many additions to the already large force. The usual informal program included "Two Larks," Letchitzky, Ruth May Rothermell, piano; Caprice "Viennois," Kreisler, Spring Song, Barnes, Harry Sokolove, violin, and "The Night Has a Thousand Eyes," by Edna Cogswell, sung by Miss Cogswell.

Myron A. Bickford gave his third recital of the season at Chautauqua last week, assisted by the Chautauqua String Quartet, an organization made up of members of the Chautauqua Orchestra, and Lynn B. Dana, pianist. The program included the Andante from an A Minor Concerto by La Scala, offered as a mandolin solo; Mr. Bickford's banjo arrangement of the Waltz from "Faust," and the Gavotte from "Mignon," arranged for mandolin.

The thirteenth annual session of the Northampton, Mass., Institute of Music Pedagogy closed last week after a most successful period of work. Eighty students were enrolled from States extending from New England to North Carolina. Children's classes from the Northampton public schools were conducted by R. L. Baldwin to demonstrate the method taught at the institute. Twenty-one pupils completed the course and received diplomas.

In a recent performance of Haydn's "Seasons" at Chautauqua, N. Y., Carl Finiger used a violin bow which is said to have been used by Haydn, and probably in the first production of "The Seasons." The bow was presented to the composer during a trip that he made through England about the opening of the nineteenth century. Mr. Finiger has in his possession the documents which have accompanied the bow during its existence, showing the different celebrities who have been its owners.

The Scott School of Music, Pueblo, Col., has inaugurated a Summer course of study in piano, violin, voice and public school music. The latter study is in charge of E. Evelyn Selleck. The piano director, Francis Hendriks, has recently been appointed, after several months of musical activity in Denver. More than one hundred pupils have joined the Summer classes, besides the regular five hundred other students. M. Florence Scott is the manager of the school and teacher of expression.

Two hundred persons attended a lecture at Madison, Wis., in which L. A. Coerne, director of the State University School of Music, spoke on "The Appreciation of Music." Prof. Coerne illustrated his lecture with musical selections from Wagner's "Siegfried." He presented the most popular motives that are heard in the second part of the "Nibelungen Ring," not only producing them on the piano, but also playing them on the Tel-Electric and reproducing these motives as sung by prominent vocalists.

Ethel Fitch Muir, a young contralto, is spending the Summer season between

New York and Ocean Grove, N. J. Mme. Muir recently appeared at the Ocean Grove Auditorium before an audience of more than 5,000 people. She sang Augusta Holmès's "L'Heure Pourprée" with extreme artistic intelligence, and also a new song by Emil Breitenfeldt, the young New York composer, called "Sacrifice," which was received with much appreciation. Mme. Muir will be heard at Ocean Grove in the popular Saturday night concerts given under the direction of Tali Esen Morgan.

FREE MUNICIPAL MUSIC

San Francisco Joins Cities Supplying Free Concerts for the Masses

SAN FRANCISCO, July 23.—To the list of cities of the United States which provide music for the masses by free open-air concerts San Francisco's name is now added. The initial concert of the San Francisco Municipal Band took place on Sunday afternoon in Washington Square in the North Beach District before a gathering whose appreciation and enthusiasm were most gratifying. The band of thirty men under the direction of John A. Keogh played a well-arranged program.

Preceding the entertainment there was a short ceremony, which included addresses by Edward Rainey, Mayor Rolph's secretary and representative; Supervisor J. Emmet Hayden and Guido E. Caglieri, and Dr. A. S. Musante, member of the North Beach Promotion Association. Mr. Keogh's introduction followed and his reception was a real ovation.

The appeal for municipal music was originally made by the Musicians' Mutual Protective Union more than three years ago, but without avail. Since that time the interested members, led by their president, A. A. Greenbaum, have made fruitless efforts. This year, however, there was an appropriation by the municipality of \$10,000 for one year's concerts.

There was a gala opening of the season of Gilbert and Sullivan revivals at the Cort Theater on Sunday. A packed house, speechmaking, armfuls of floral offerings sent over the footlights to the stars, and scores of encores made "The Mikado" an overwhelming success.

Arthur Cunningham, once a Tivoli Opera House favorite, was compelled to step to the front of the stage and address the audience before proceeding with his *Nanki-Poo*. De Wolf Hopper was similarly welcomed, one of his inimitable speeches being heard at the close of the first act. Eugene Cowles and Kate Condon, well known to San Franciscans, were also royally received on their first appearance. Arthur Aldridge's highly artistic work was greatly enjoyed. "The Mikado" will be followed by "Pinafore," "Patience" and "The Pirates of Penzance," the season to last four weeks. R. S.

"SHOW WINDOW" CONCERTS

A Movement in Berlin to Abate the "Graft Ticket" Evil

In Berlin 1,800 concerts were given last season, of which only 150, according to the Berlin correspondent of the New York Sun, afforded the artists anything above expenses, while in 1,050 cases the artists had to foot bills of from \$125 to \$350 each. These latter are known here as "show window" concerts, as they are given by singers who desire a public hearing and press criticism.

A movement is under way by the critics and the music-loving public to restrict these "show window" performances during the coming season because of the great injustice that is done to real artists, who are obliged to sing to "papered" houses. The musical public of Berlin is becoming so habituated to receiving "graft tickets" that it is unwilling ever to pay for musical entertainment. It is now proposed that unknown artists combine so that half a dozen may play and sing the same evening at a "tryout" concert, to which the critics and their friends will be invited. This, it is argued, would abolish the "graft" system.

Program of Tennyson Settings Heard by Baltimore Students

BALTIMORE, July 29.—The third of the series of musical entertainments under the auspices of the joint Summer schools of the Peabody Conservatory and the Johns Hopkins University was held on July 26. The program consisted of a lecture on "Tennyson" by Charles H. Barnwell, dean of the faculty of the University of Alabama, and the singing of groups of settings of Tennyson's works by Mrs. Jeanne H. Woolford, contralto; John C. Thomas, baritone, and James H. Price, tenor. At the close of the lecture Mrs. Woolford sang "Crossing the Bar." Virginia C. Blackhead was an ideal accompanist. The vocal artists were students of the Peabody Conservatory. W. J. R.

SETTING "LAST OF THE MOHICANS" TO MUSIC

Paul Allen, of Boston, Undertakes Task and Engages an Italian Librettist—Possibilities in His Theme

Paul Allen, the Boston composer, who has been studying of late in Florence, Italy, and whose opera "Il Filtro" ("The Philter") is soon to have its premiere in Genoa, is now planning to write an opera on Cooper's "The Last of the Mohicans." Critic Max Smith, of the New York Press, who presents this news, adds that "patriotic ardor, apparently, does not figure in Mr. Allen's artistic ambitions, for he has engaged the busy Italian librettist Carlo Zangarini to provide him with a book.

"The Last of the Mohicans" in Italian, and by an American composer, seems somewhat incongruous, surely," continues Mr. Smith. "Yet the idea of using Cooper's Leatherstocking series for operatic purposes is not a bad one. What a delightful figure Natty Bumppo would make on the lyric stage; how fascinating a grand opera hero the venerable Chingachgook would be! Here is material in truth for a sort of American 'Nibelung's Ring,' and should Paul Allen prove successful in his first attempt to mold Cooper into operatic life it would not be surprising if he felt encouraged to follow along the same track and turn the great American classic into a trilogy, or even a tetralogy. He might then establish an American Bayreuth somewhere in the Adirondacks wilderness for the production of his red-skin cycle.

"It may seem strange that Mr. Allen should elect to write his Leatherstocking opera to an Italian text, particularly at a time when there is so much propaganda in America for opera in English. Yet it must be borne in mind that Cooper's immortal stories, attacked so savagely by the humorous pen of Mark Twain, are now, and have been for a good many years, far more popular abroad than at home. We can well imagine that America's Indian lore, transferred to the lyric stage, might have a far more friendly reception in Europe, where it tells a story of remote adventures tinged with exotic charm, than in the country of its origin."

Mme. Bridewell to Appear in Concert at Rockaway Park

Mme. Carrie Bridewell, the noted contralto, who is to return to the concert field next season after an absence of some years, is to be the chief magnet of a concert to be given for a prominent charity at Rockaway Park on August 11 under the direction of Mme. Jeanne Franko.



On the occasion of his first appearance in London on May 9th, 1912.

Louis Persinger

THE AMERICAN VIOLINIST

was favorably criticized by the London Press

The London Daily Telegraph said: "Not since Sarasate have we heard violin playing more neat in the left hand or more masterly in the bow hand."

The financial success of the forthcoming American tour of Mr. Persinger is now assured, there are not many dates open, the artistic success seems also to be assured.

For dates, etc., address CONCERT DIRECTOR M. H. HANSON, 437 Fifth Ave., New York.

Or Miss Josephine Trott, 23 West Washington St., Colorado Springs, Colo.

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NORFOLK MUSIC FESTIVAL

[Continued from page 3]

this singer as *Micaela*. She handled every phrase with artistic care and carried her hearers with her to the close, when she was applauded with untiring ardor.

Miss Miller and Mr. Williams united in the impassioned duet, "A Book of Verses," from Granville Bantock's "Omar Khayyam," a composition that has no parallel in modern English music. Their voices blended with beautiful effect and they were heartily applauded. The orchestral background was supplied by piano and organ.

Mr. Williams was then heard in Daniel Protheroe's "Ah, Love But a Day" and Hugo Kaun's "The Victor." The magnificent Protheroe song, written for the tenor by his friends, shows Mr. Williams' superlative qualifications as a song singer; into it he breathed the restrained passion of the Browning poem, his voice ringing out full and clear. "The Victor" is filled with dramatic fire, a splendid portrayal of the battle between the rider and Death and the conclusion of the song brought its singer undeniable approval.

All the artists rose to join in the final number, the Finale from act one of Wagner's "Lohengrin." Mme. Villani was the *Elsa*, Miss Miller the *Ortrud*, Mr. Williams the *Lohengrin*, Mr. Bispham the *Tetra-mund*, Mr. Chalmers *King Henry*, while the other members of the second quartet supplied the music of the chorus, with piano and organ playing the orchestral part. From the inspiring "Hail! Hail! Hail!" there was a firmly-knit ensemble and over the polyphonic weavings of the voices Mme. Villani's voice stood out in the magnificent "O fänd' ich Jubelweisen" with power and beauty.

Much of the credit for the success of Norfolk's festival goes to Thomas H. Thomas, of New York, who had charge of the arrangements. A. W. K.

REARDON AMERICAN PROGRAM

Works of Native Composers Prevail in Singers' Recital

SHEFFIELD, CONN., July 29.—One of the most enjoyable recitals heard here this season was that given last Friday evening by Mildred Graham Reardon, soprano, and George Warren Reardon, baritone, both of New York.

Mr. Reardon opened the program with a group of songs, A. Walter Kramer's "Die Ablösung," Frank La Forge's "Schlup-winkle" and Bruno Huhn's "Invictus," in which he displayed eminent qualifications as a *liedersinger*. His voice is rich and smooth and he handled it with fine art. In the "Toreador Song," from "Carmen," he also scored heavily, his dramatic power being noteworthy.

In his later group he gave Sydney Homer's "Requiem," Harriet Ware's "Mammy Song" and Hammond's "The Pipes of Gordon's Men," all with excellent results. It may be noted that all of his songs were by American composers.

H. Clough-Leigher's "My Lover He Comes on a Skee," F. Morris Class's "A Nocturne," and Mrs. H. H. A. Beach's "June" gave Mrs. Reardon an ample opportunity to show her splendid dramatic soprano voice. She mirrored the various moods of the songs successfully and was heartily applauded. In her first group, containing Whelpley's "The Nightingale Has a Lyre of Gold," Clough-Leigher's "Who Knows?" and Rummel's "Ecstasy," she more than confirmed the impression made in her previous group, while in the aria from "Tannhäuser," "Dich, theure Halle," she took her audience by storm.

The program was closed with a performance of Frank L. Moir's duet, "Over the Heather," in which the two singers blended their voices admirably. Arthur H. Turner, of Springfield, supplied excellent accompaniments for the singers.

Klibansky Touring the Alps

GENEVA, July 27.—Sergei Klibansky, of the Institute of Musical Art of New York, with Mrs. Klibansky and party, were in this city this week on a motor trip to the Southern Alps. They will journey through the Tyrol into Austria, doing considerable mountain climbing, and will then go to Berlin early in September, to visit Mr. Klibansky's old home. They will return to New York in October.

Clarence Whitehill's Répertoire

Clarence Whitehill, the American basso, has been engaged for the coming season, to appear with the Theodore Thomas Orchestra (his fourth engagement with that organization in three years), the St. Paul Symphony Orchestra and the Cincinnati Orchestra. A comprehensive repertoire which Mr. Whitehill will employ in his orchestral engagements has just been given out by the Wolfsohn Bureau, and gives ample evi-

dence that this basso's work is by no means limited to German compositions. It is pointed out that long before Mr. Whitehill was acknowledged as one of the great singers of German opera he was identified for many years with the Grand Opéra in Paris and Brussels, as well as with Covent Garden, London, where he sang leading rôles in Italian and French operas. The repertoire includes arias from "Hamlet," "Mignon," "Lakmé," "Carmen," "Pearl Fishers," "Hérodiade," "Roi de Lahore," "Thais," "Faust," "Philemon and Baucis," "L'Africaine," "Joseph in Egypt," "Damnation of Faust," "Le Jongleur," "Don Carlos," "Ballo in Maschera," "Rigoletto" and the standard Italian and German operas.

BISPHAM AS "PAN" IN THE BOHEMIANS' WOODLAND FANTASY



David Bispham Rehearsing for Leading Rôle in California Music Drama

SAN FRANCISCO, July 25.—David Bispham, the noted baritone, is busily engaged during these late July days in rehearsals of "The Atonement of Pan," the music drama by Joseph D. Redding and Henry Hadley, in which he will create the part of Pan on August 10 in the great Red Wood Forest of California, repeating the performance a few days later at the Greek Theater, Berkeley, Cal. The grove plays, or "High Jinks" of the Bohemians, have been famous for fifteen years, but never before have they been witnessed by the general public. It is expected that "The Atonement of Pan" will be heard in many cities during the coming season.

Mr. Bispham is most enthusiastic about the work in which he is to appear. The blank verse libretto by Mr. Redding he considers excellent, and Mr. Hadley's music a fine achievement. The entire play is being prepared with great care, and the music will be played by the San Francisco Symphony Orchestra under the direction of the composer.

"The Resurrection" Sung by Maryland Chorus

BALTIMORE, July 29.—The cantata, "The Resurrection," was sung at Emory Grove July 29 by a chorus of forty voices under the direction of George H. Buchheimer. The soloists were Hattie J. Adams, Viola E. Sandlass, Grace E. Buchheimer, Helen L. Smith, sopranos; Mrs. Charles S. Biggs, Carrie L. Buchheimer, altos; Herbert A. Sandlass, Arthur Kahl, Ambrose S. Hardwick, tenors, and John E. Marshall, D. Marion Cordray and William E. Matthews, basses. Mrs. John E. Marshall was the accompanist.

To Hear Ancient Instruments of India

LONDON, July 27.—Some of the oldest of known musical instruments are to be brought from India for the benefit of London concertgoers by Prof. Inayat Khan, the Indian musician. They include the vena,

SPLENDID HOME FOR VIENNA ACADEMY

Imperial Institute Building Sumptuous Quarters—Edna de Lima's Record at the Hofoper—Last Student Recitals of Season

Bureau of Musical America,
Vienna, Ploosgasse 6 (IV).
July 18, 1912.

AFTER the tempest the lull, after the music week silence. However, Vienna, most musical of cities, is never wholly silent, never without really good music of some kind, if only that of a military band in one of the Prater garden restaurants.

In the general dearth of music news it is something to be able to report the opening of a new concert hall in the very heart of the city. In this unique resort, however, silence also reigns supreme. Nor do the persons of the audience sit in the customary manner in rows facing the productions, but occupy revolving chairs placed along the walls and hold telephone receivers to their ears. In the faces of all there is an intent and pleased expression. When they remove the receivers they turn over the leaves of small books in front of them—afterwards discovered by the observer to be catalogues—then manipulate certain numbers visible on a green cloth frame on the wall, drop something like a counter into an adjoining slot, and again raise the receiver to their ears, after which they are once more lost in rapt attention. For they may be listening to the sweet strain of Caruso or Slezak, of Kurz or Hempel, to some comic opera hit of the day, to a classical orchestral selection or a lively march, according to individual taste and the choice made in the catalogue. This novel concert hall bids fair to prove a great success, bears the name of Pathéphon, and is a venture of the French firm of Pathé Frères.

The walls of the splendid building that is to be the future home of the Imperial Academy of Music and Mimic Art (Akademie für Musik und Darstellende Kunst) are rapidly going up on the fine site chosen near the Musik Verein's building, in which there has long been a lack of room, and it is confidently expected to have it ready for occupation by the Fall of 1913. On the outer façade the structure will appear as one house; as a matter of fact, however, it will form two buildings completely separated from each other by a fire wall. The gigantic lobby will afford ample room for display of architectural decorative skill, paintings and sculptures to serve as memorials of distinguished patrons. Behind the lobby

invented by Ameer Kusra, musician at the court of Akbar the Great, and which is said to be marvelously like the human voice, and the seeta and the dulruba, stringed instruments.

Musical Instruments as Prizes for Peabody Pupils

BALTIMORE, July 29.—Two prizes will be awarded at the Peabody Conservatory of Music for the season of 1912-1913. The firm of Charles M. Stieff has offered as a prize a grand piano to be awarded by competition to the best pianist of the senior class of the conservatory. The competition will be open only to those who have studied in the conservatory at least two academic years. The examination will take place in the Spring of 1913. A friend of the conservatory has offered a violin which will be awarded at the close of the season to the student of this instrument who in the opinion of the faculty best deserves this honor. W. J. R.

Carl Jörn Buys Farm That Includes Whole Village

HONESDALE, PA., July 27.—Carl Jörn, the Metropolitan Opera tenor, has purchased a farm of 576 acres at Bramans, near here, and expects to make his home there when he is not singing. His property includes practically a whole village, and will give him jurisdiction over numerous tenants, a general store, blacksmith shop, saw mill, etc. Immediately after the purchase the tenor took out naturalization papers at Honesdale. Mr. Jörn, who resigned his first wife to a Berlin dentist in a sort of Ruskin-Millais affair, has obtained his divorce and will bring his second wife to live on the farm.

Owego to Hear Waldo Child Songs

Helen Waldo, whose recitals of child songs have gained for her the title of "The Peter Pan of the concert platform," is to open her tour next season on October 7 with a recital in Owego, New York.

the entire extent of the ground floor will be occupied by the cloak rooms.

The first story will contain the theater and dressing rooms, this theater, of course, to serve chiefly for the Academy's purposes, but to be fitted up with all imaginable modern scenic accessories. The upper stories will be given over to the business offices, the school rooms and the library. The concert division will contain three halls so arranged that they may communicate with one another when so desired. The middle hall will be the largest, will hold an audience of 2100 persons, have platform room for 600 performers and orchestral space for from 150 to 200 musicians. The organ for this hall will be one and one-half times as large as the present one in the Musik Verein's building, the largest one in the monarchy, in fact, and will have 112 registers. Faultless acoustics are confidently expected. The smaller halls will hold 850 and 450 persons.

A recently published statement of the number of appearances during the past season of the various members of the Hofoper company reveals the interesting fact that the American soprano, Edna de Lima, was one of those kept most busy, having sung no less than seventy-six times. Miss de Lima is at present on a visit to her family in America.

Nearly all the American music students are just now absent from Vienna. At final gatherings of the various music schools they took part largely in the performances. At the Ondriczek school Ralph Lewando, of Boston, did some excellent work on the violin. A few days after the last Leschetizky evening class, Frau Malvine Brée counted the master among the guests at her pupils' productions. Marguerite Melville Lisniewska, now with some of her pupils at Hanko in Norway, where Mme. Cahier spends her Summers, had a delightful reunion at her pleasant suburban Vienna home prior to her departure for the northern resort, and accorded her guests the pleasure of hearing her play a number of eagerly called for and enthusiastically applauded selections.

In response to numerous requests, the entire number of string quartets by Josef Haydn, which on the occasion of the Haydn centenary celebration in 1909 were played on nineteen evenings from January to May, will be repeated by the Fitzner quartet in three cycles through three seasons, beginning next Fall. The first cycle will embrace seven evenings from November, 1912, to April, 1913. ADDIE FUNK.

WISCONSIN SÄNGERFEST

Ten Cities Send Choirs to Unite in Grand Chorus

MARINETTE, WIS., July 27.—The Northwestern Wisconsin Sängerbund concluded a successful festival here Sunday, choir from the following cities having taken part: Port Washington, Plymouth, Manitowoc, Sheboygan, Two Rivers, Fond du Lac, Oshkosh, Appleton, Green Bay and Marinette.

The grand concert on Saturday evening was one of the most unusual and massive performances ever attempted in this city, and was in every way a pronounced success. The grand chorus was under the direction of A. C. Schutt, of this city, while the orchestra was led by Director Montpas, of Menominee. The soloists for the concert were Clara Zerull and Prof. Alex Enna, whose work was much appreciated, as was that of Louis Ahrens in delivering the tenor solo parts of the concert.

At the business meeting Sheboygan was selected as the next year's meeting place, and these officers were elected: Joseph Behrens, Sheboygan, president; Otto Schafer, Appleton, vice-president; A. F. Stiller, Green Bay, treasurer; W. Schwartz, Oshkosh, secretary; directors, D. Marshall, Greenwood; Simon Graffer, Sheboygan; W. F. Waser and A. F. Settler, Green Bay; Otto Schafer, Appleton. M. N. S.

Hahn Engagements Booked by Lagen

Marc Lagen announces that in spite of rumors to the contrary, the Hahn Quartet and Frederick Hahn will remain under his management for the coming season. The Hahn Concert Company also appears on the Lagen list of artists.

Vacation for Young Contralto

Elizabeth Sherman Clark, the young contralto, who made her New York debut last season, is spending her Summer at Pottersville, Warren County, N. Y. Miss Clark's forthcoming concert appearances are being arranged by Marc Lagen.

THE MUSIC PUBLISHER AS A FACTOR IN OPERA CONTROL

How a Combination of Artistic Taste and Business Acumen in Giovanni Ricordi Started the Casa Ricordi of Milan on Successful Course as Dominating Influence in the Operatic Activity of Many Countries

IN these days of enthusiastic attacks on trusts and all their kind not much has been said of one of the most powerful, tight, rigid, perfectly organized little trusts in existence.

That may be because it's not in the United States, but in Europe, where you can have a company or a corporation and go on doing flourishing business in some brand of monopoly, like steamships, and find nobody except the hungry Socialists to kick about it, according to the Philadelphia North American.

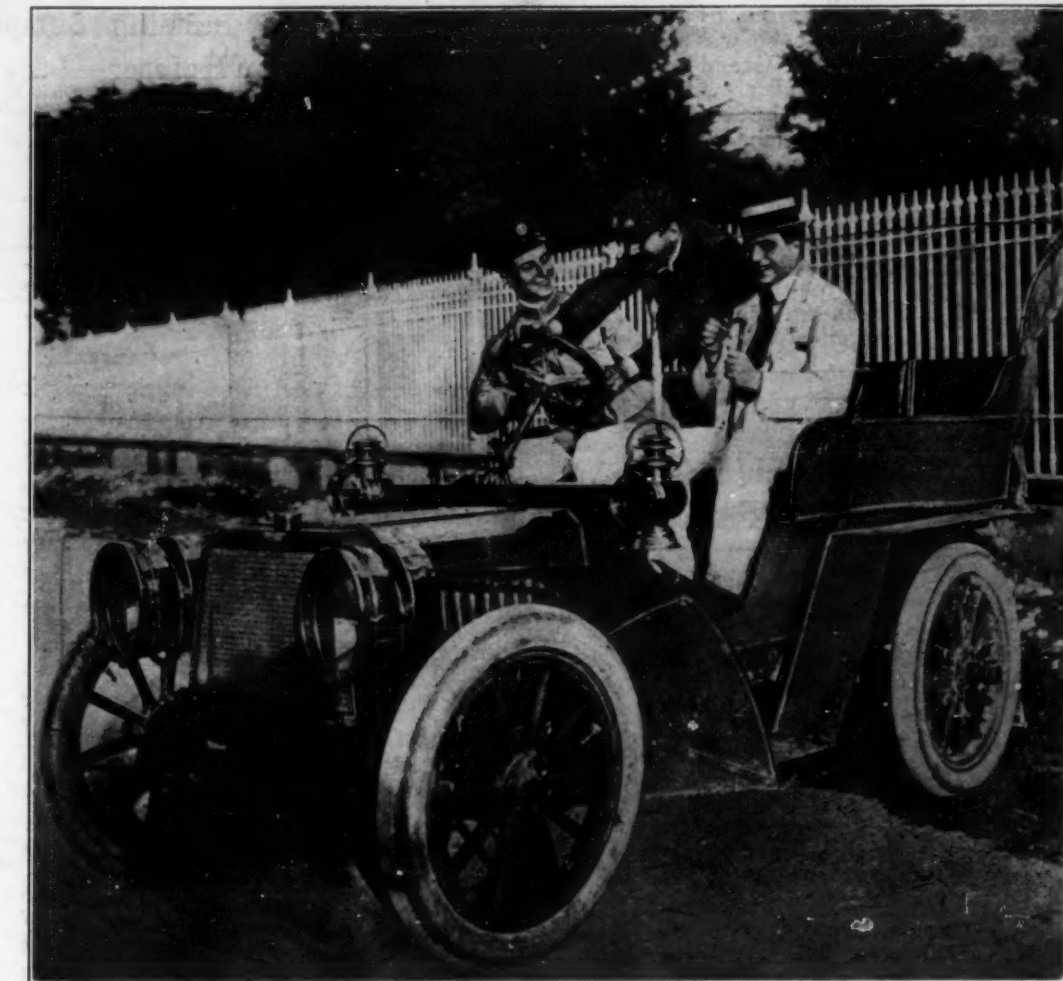
This particular trust is not only one of the most copper-riveted, solid little affairs in the world, but it controls the very last commodity that one could imagine to be monopolizable—music.

This has been done, and by men who come of a family of artists, not financiers, over in Milan, in Italy. The most widely acclaimed composers of our own era have been as much owned by a music trust as any actor who has appeared on the stage within the last fifteen years.

Why This Trust Exists

The music trust is the famous Casa Ricordi, the Italian house of music publishers, with whose conquering imprint such great names as Verdi and Puccini have been identified. And for slaves, neither of these gifted composers has shown any particular chagrin over his servitude. Such is the way of all successful trusts. They exist because they can keep their own particular beneficiaries habitually contented; and it is only when some disgruntled protégé or some wroth competitor happens to step in the road and get a kick in the regular course of business that the trust is denounced for what it has been doing, with high approval, all along. The Casa Ricordi is denounced by scores of composers, who have yelled "blood-suckers" and "robbers" until they haven't breath enough left to hum the air of their own latest failures.

About 1785, in Milan, there was born a boy named Giovanni Ricordi, who was only half an artist—one of those maimed souls who intensely enjoy all that is good and beautiful in music and themselves cannot create anything beyond mediocrity. Most



—Courtesy of Philadelphia North American.

Rivals in the Italian Publishing World—Left to Right: R. Ricordi and Riccardo Sonzogno, with Pietro Mascagni, the Composer

of them become critics; but Giovanni, who loved music so well, refused to play Herod to the children of the muse. At least he could learn to be their foster-father.

Following a Lucky Publisher

Foster-father he became—a publisher of the music of others. Rather early in his career he desecrated the beauties that lay in the "Pretendenti Delusi" of a composer, Mosca, long admired and now as long forgotten. Such is the fond delusion of genius—as to the influence, power and luck of a publisher once successful—that Signor Ricordi had thenceforth no difficulty in picking and choosing among the most admirable of compositions his time afforded. Being what he was, only a maimed soul, not a dead one, he needed only that opportunity, persistently presented, to enable his trained ear to select all that was best and most likely to prove popular when published.

He might have starved to death if he had been whole-souled in his musical gifts, as many another true musician has gone

hungry to the grave. But the very gap his genius held in music was occupied by another gift for which thousands of born composers, in their years of dire extremity, would have given all their prized inspiration. That was the gift of trade. He was the dilettante of music side by side with the maestro of commerce. Of such stuff trust builders are made. Before he died, in 1853, he had established the Casa Ricordi in the position of first and most desirable publisher of music in Italy, and the *Gazzetta Musicale*, the Casa's own journal of the art edited by Mazacuti, was laying down the law to composers and musicians as though it had some patent from heaven on the earth's most heavenly art.

His son, Tito, succeeded Giovanni and extended the business to the stage where its stock of music included more than 50,000 items, embracing 40,000,000 pages, while the catalog, as far back as 1875, contained 738 pages of large octavo, which was business in music publishing. Meanwhile, the house had held on to the original score of

every opera and other composition it ever published, so that it possesses one of the most valuable collections of manuscript music existing at the present time.

Three Generations of Ricordis

When Tito Ricordi became disabled by illness his son, Giulio di Tito, took over the helm of the business and brought to bear the slow fruition of a breed which, two generations earlier, had shown only the taste for music, not the creative talent. He was a successful composer of drawing-room themes, a practiced writer, a skillful draughtsman and a man of broad culture, peculiarly qualified to perpetuate the grip in which his house held Italian music, and astute in extending its influence through Paloschi's "Annuario Musicale," a calendar of musical dates, which became the *vade mecum* of critics and ambitious amateurs.

The policy of the Ricordis has for years been one that was peculiarly gratifying to its composers, and as exasperating to all others. They never back a loser; and they never fail to pick a winner. But they back only one winner at a time, and so leave out in the cold many others who feel they have claims to the high consideration of the Casa Ricordi, almost as great as those of the thrice fortunate wight who happens to have gained their all-controlling favor.

They did it with Verdi; they do it with Puccini. They acquired the rights of the famous Lucca from his widow, and thus secured the control of the Wagner operas in Italy, together with a number of other modern works that have proved of incalculable value to them.

Banking on Puccini

With so many other composers rampaging around outside of the rich fields, the Ricordis have reserved for their best bet in Puccini, and with practically the whole musical world of Italy ready to call on parliament to readjust the system of composers' and publishers' rights, it was natural that competitors without number should be ever ready to take a hack at them as rivals. The Sonzogno firm seized on Mascagni as the young Saint George to slay this consuming dragon of melody and for a time such a masterpiece as "Cavalleria Rusticana" made the mighty Casa of Milan feel like adopting every tuneless brat of music who turned up with a bundle of music sheets and a bale of conceit. But they had a century of experience and capital behind them; they just sat tight and kept on waving the bâton for their own dear little Puccini.

The Sonzogno concern couldn't secure enough new hits to deepen the dent it had started, and then it blew up, one-half going one way and the other taking the opposite course. The one rival now divided against itself and fighting like brothers over the crumbs the Casa Ricordi had disdained, the ancient firm has gone haughtily on its way, more secure than ever in its monopoly of all that is most profitable in Italian music.

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